2006.02 / ISSUE #0 / WWW.LD50.HU

DESTROY ALL YOU CAN'T PING.

IF THIS IS NOTHING BUT A COOL STAMP FOR YOU, CHECK THE LAST PAGE FOR MINOR REVELATIONS

THE DOSE

CYBERPUNK. MUSIC. VISUAL ARTS. MOVIES. EYECANDY TECH.



AYRIA
GOTEKI
COLT
ANGELSPIT

EXCLUSIVE INTERVIEW WITH LEAETHER STRIP!

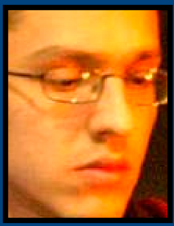
NAM JUNE PAIK (1932-2006)

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The Heat

The Vibe

AND A BIT OF INTRODUCTION..



THE DOSE is here.
THE DOSE comes from Budapest and it's as much of a Hungarian project as it wants to be international, tapping resources from London through Chicago to Tokyo, stirring up minds, giving a kick of inspiration to the needy.

Let me tell you what I believe in. I believe in the youthful vigor of inspiration, the sudden rush of motivation, the adrenaline freight train. A strong dependency for this freight train was drilled into many of us, into members of a wired generation, who sucked all info out of satellite TV channels and the first waves of the World Wide Web, wrote music with trackers and tired their eyes with demoscene products and techno eyecandy. We did all this and thought that the world was ours.

We feel this rush every now and then. This rush is called "This is Quality", "This stays with us". So did Ong-Bak, Haujobb, Advent Children, The Birthday Massacre, Limp Ninja, Guild Wars and many other motifs of today's tech-junkie teenager life.

We show all these to you, to show you that we were here.

We plan to continue this zine on a regular basis, probably four times a year. Expect no less. Expect more pages. We do this project more seriously than we should together with Id50.hu. We own the biggest Hungarian alternative portal that has 7000 unique visitors a day, WAP support, the most comprehensive party database and what is the definitve meetpoint for alternative youngsters from Cyberpunks to Goths, Rivetheads and Psytrancers and all their kin. This is a completely non-profit project and we've been doing this for four years. We also have no intention of stopping, either.

So we come to you and ask you to read us. Tell us what you think. Give comments. Opinions. Helpful contacts. Helpful equipment. Good articles, good info, good intel. Cooperation. Anything that can make things better.

Read a lot. Not just THE DOSE. Do martial arts. Don't hesitate much. Have lots of sex. See what's around you. We mean it.

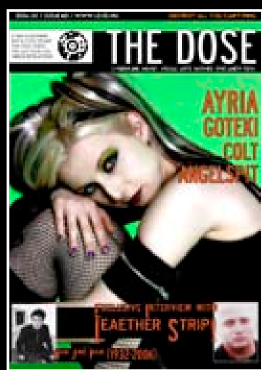
THE DOSE

EDITORIAL
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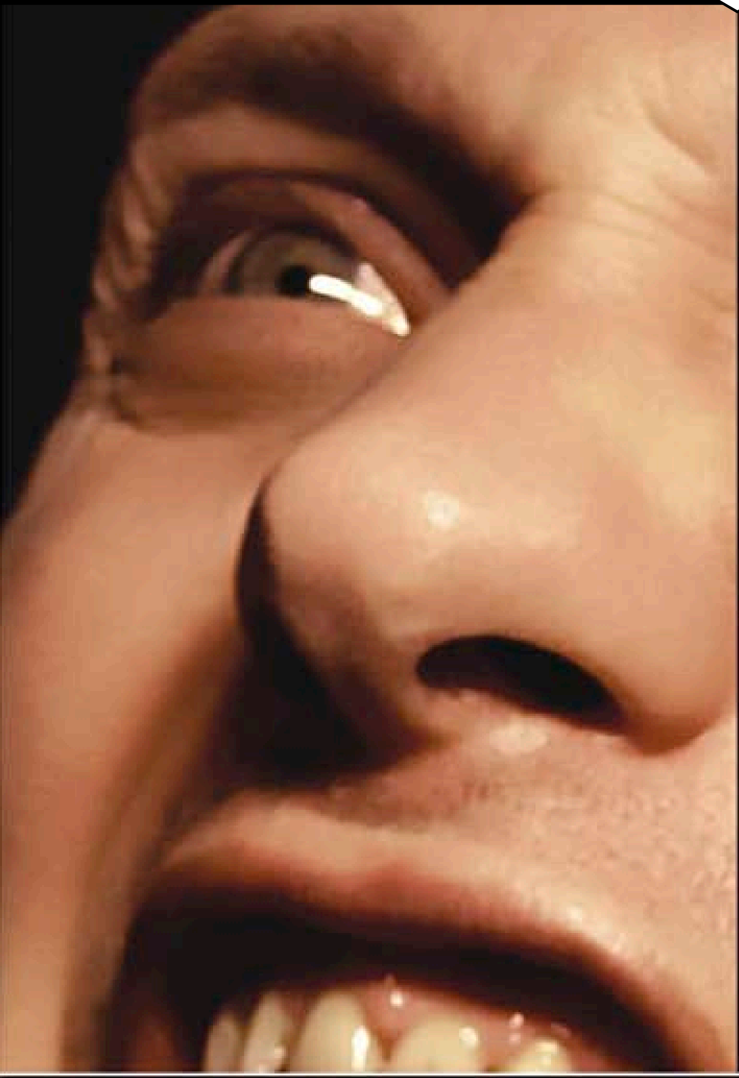
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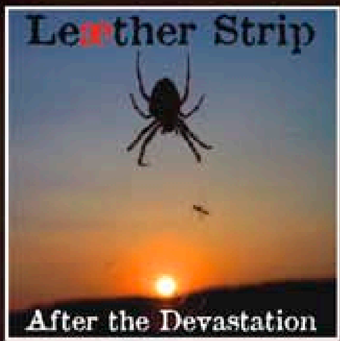
Leæther Strip

"AFTER THE DEVASTATION"

NEW ALBUM - OUT : 13.01.2006

FORCE . ANGER . EMOTION . DARKNESS
EDGY SOULFUL ELECTRONIC MUSIC

THE LEADER OF DARK EBM
IS BACK IN CONTROL...
EVACUATE OR DIE !



24-TRACK DOUBLE-CD



LIMITED DELUXE CARTON BOX EDITION
WITH BONUS ÆFTERSHOCK 9-TRACK EP



unter null

The Failure Epiphany

She-Devil Erica Dunham fuses her extremely distorted and manipulated vocals with uncompromised harsh elektro assaults with a touch of power noise and ambient industrial. Often described as the female version of the SUICIDE COMMANDO league, UNTER NULL's hard EBM attack will make your ears bleed. Her provocative reign of domination has started.



Dunkelwerk

Troops

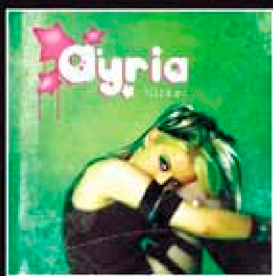
By using themes and images of war this remarkable German project offers an atmosphere of desertion, loss and ultimate defeat. Marching beats, stomping melodies, orchestral arrangements and distorted vocals are the ingredients of these haunting hymns of total defeat. Early :WUMPSCUT: meets FEINDFLUG meets THE RETROSIC. Join the DUNKELWERK army!



HEADSCAN

Pattern Recognition

From Montreal, comes HEADSCAN with their stunning second album, packed with futuristic dancefloor pounding music and entangling dark cinematographic soundscapes. Their haunting vocals fuse with the relentless beats and powerful hypnotic sequences. A sonic assault that offers you a window to what the future of electronic music will sound like and firmly places HEADSCAN amongst the elite of electro industrial made in Canada.



AYRIA

flicker

Frontal sexy female vox. Old-school EBM structures. An electro-clash tone. Topped off with an 80's electro pop flair. This is the receipt for AYRIA's new album "Flicker" on which Canadian Jennifer Parkin manages to mix the most extravagant influences from NITZER EBB to BENNY BENASSI through MADONNA and even MISS KITTEN, with her unique vocal talent.



cyberl@b 5.0 [2CD]

vol. 5 of the ultimate EBM/industrial compilation

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Cd2: FRONT 242 . IMPLANT feat. ANNE CLARK. THE SYNTHETIC DREAM FOUNDATION . TRISOMIE 21 . DISKONNEKTED . SERO.OVERDOSE . ABSURD MINDS . O.V.N.I. PLASTIC NOISE EXPERIENCE . ZOMBIE GIRL . FIXMER/McCARTHY . UNTER NULL . REAPER . HEADSCAN . VIRTUAL><EMBRACE

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THIS MONTH WE SNIFF AROUND..



2005

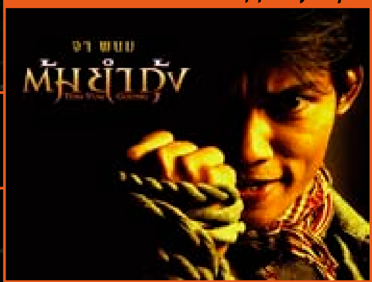
THE YEAR OF THE ROOSTER, MUAY THAI and SLOWLY IMPENDING DOOM

Visitor at the **WGT 2005**, Leipzig
Photo: Atis

DARWINIA: the new Lemmings



TONY JAA's decent crippling sty`



VISUAL KEI invades Europe



RETROSPECT IN STACCATO

A probable mixture of ADHD and Korsakoff's. Moby's "Feeling so real" nominated for 2005 Best Group Sex Song. Brief flashback to 1994, then back to one of the most decent orgy videos at drunkensexorgy.com. Sharp, vivid. Messy. Some photographs with crumbled edges remain. Goatsee merchandise lives an untrace-able life of its own. VNV Nation becomes sloppy. Rotersand becomes the new VNV Nation. Guild Wars is released and becomes the definitive household favourite in MMORPGs. Star Wars: Galaxies is force-bled to death. The Katamari gene becomes more deadly than avian flu. We learn how to play with Dreamcast DVDs via our PC. Our happiness is short-lived but intense. Cory Doctorow continues to release his novels in free text. Our Japanese neighbours flee, never to return. D'espairs Ray brings back a new hope to the already dried and tired visual kei scene. Neil Gaiman and Dave McKean release Mirrormask, mixing Alice in Wonderland with Neverwhere. My Transmetropolitan paperback collection is completed. I spend twenty minutes every day brooding about the abrupt end of the series. Sometimes I think I masturbate over that. Sometimes I actually do. The harder life actually gets, the greater help acupunc-ture, tai ji quan and kung fu gives. I manage to get hold of a rare Wudang video that contains health preserving technique instructions. The tape obviously doesn't have any references to a European language. The saffron yellow Wudang clothes remind me of ice cream. I also get hold of a Chinese TV series named Wudang. Saucy, low-cost and more Chinese than rocket engineers pushing papiermache rockets around TV studios in nationalistic pride. Yes, that had actually happened on CCTV. Quality action movies swarm the screens. Sin City. Seven Swords. The Thai Chi Master. Sha Po Lang. Tom Yum Goong. Yes. Tony Jaa breaks 56 arms, legs, feet, fingers, kneecaps, dislocates shoulders and other assorted appendages with bones in a 3-minute long scene. We develop a freaky respect for David Elsewhere and his bone-less liquid moves. Jet Li released a surprisingly mad and kungfuless action movie named Danny the Dog. Charlize Theron made MTV-era assassin Aeon Flux into a sex symbol. We liked the S/M version much, much better. Skinny Puppy visited Hungary's greatest summer festival. The Birthday Massacre rocked a crowd on the very last day of that festival, at the other end of the city. Society 1 lead vocalist Matt Zane tries to have Hungarian girls grab his crotch. He fails miserably.

Then Final Fantasy VII: Advent Children says hullo from Japan and I feel like a 7-year old self-appointed ninja at the movies. Brilliant, crisp, wondrous. The Cube 0 emerges as a cyberpunk movie. Japanese horrors slowly become a bore. I am still wondering from time to time why Hollywood allowed Saw 2 to hit the cinemas. Then again, I still can't get hold of a normal working copy of the Hollywood code of ethics. Europe's greatest scene-related event, the Wave Gotik Treffen in Leipzig is one of the best things this year. Darwinia is out. Rag Doll Kung Fu is out. My free time is pretty fucking much out. Warhammer 40K: Dawn of War is finally released and not screwed up by any means. Hideo Kojima is still a god. Stephen Chow is still a god, though Kung Fu Hustle is something I couldn't really put up with. Keywords emerge.

Korea is the new shit. Hardstyle is the new shit. Girl power, double anal, full-on psytrance, artsy cyberpunk, lolita fashion, community building is the new shit. Come, check the heat out.




VISITORS AT THE WGT, LEIPZIG


SOMAN


PARTY: NIPPON SHOXX 1


SKINNY PUPPY


IMMUNOLOGY




THE BIRTHDAY MASSACRE

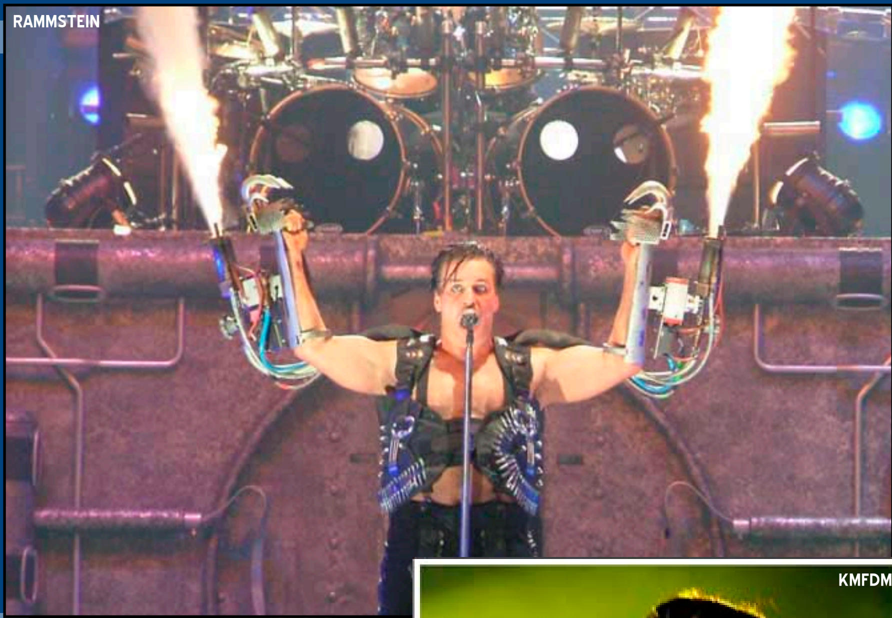

Z PROCHEK


EINSTÜRZENDE NEUBAUTEN

MAJOR PROJECTS/BANDS IN HUNGARY, 2005:

Apocalyptica
Ataraxia
The Birthday Massacre
Colony 5
Cradle of Filth
The Cure
De/Vision
Diorama
Einstürzende Neubauten
Goteki
Haggard
Immunology
Jarboe
Katatonia
KMFDM
Korn
Les Tambours de Bronx
Marilyn Manson
Moonspell
Nick Cave & The Bad Seeds
Opeth
Panic DHH
Rammstein
Scorn
Skinny Puppy
Society 1
Sol Invictus
Soman
The Last Days of Jesus
The Vanishing
VNV Nation
Z Prochek


PANIC DHH


RAMMSTEIN


KMFDM


PARTY: DEFACE I.


KMFDM


COLONY 5



Kollektíva



KOLLEKTÍVA is Budapest's biggest cyber-gothic-industrial party series. Held four times a year, it is the loudest and most colourful event in the scene. From September 2004, **K1** with its 150 people was driven to bring something unique in the nightlife of Hungary. **K5** in October 2005 attracted more than 600 people on the **Artemovsk 38**, one of the city's more exquisite venues - situated on a boat. Featuring five bands, seven DJ's, an exclusive fetish performance, a piercing booth, a fashion & body art show and some other minor happenings to lose sanity to, Kollektiva 5 has shown that the Hungarian scene is truly alive and kicking.

Do not miss Kollektíva 6 this year @ April 8th, 2006! It will be held in the Blue/Red Hell party dungeon, where the event series originally started from. Be prepared for three floors - one for electro, industrial and psytrance, one for gothic and one for Japanese gothic and visual kei. Bands will include floor-filler daredevil SOMAN and GIRE, one of our appointed best newcomers.

Check ld50.hu for further updates on the Kollektiva happening!



photo: ZIV



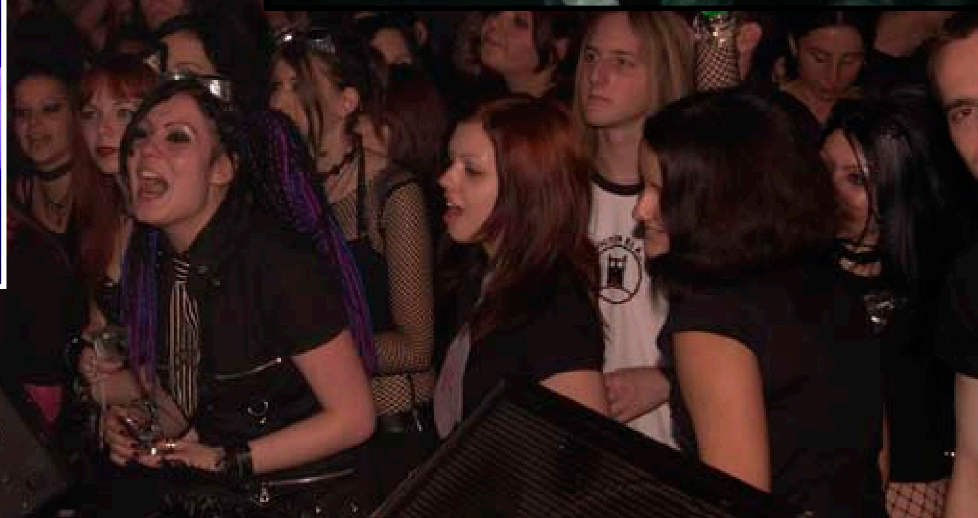
photo: DEEDEE



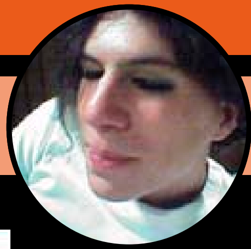
photo: SAJTOS



photo: DEEDEE



2k5 BEST ALBUMS



AS PERCEIVED BY MOFOMAN

2005 - a controversial, musically challenged year. We heard news of great comebacks and of big names producing off-the-mill records, great expectations ended up in bitter disillusionment. Yet, from the newsflash we grabbed some glitter and fortune - this is what you see here, the albums that had an unavoidable impact on us.

REVIEWS: Mofoman
TRANSL: Damage

THE MERCY CAGE - Scree: Transmissions
DSBP





This New Zealand band arrived from nothingness and smacked us so bad that we're still dizzy and it's already been a few months. This is the golden example of diversity laid down by **M** (*music, vox, instruments*) and **Catherine A.K.** (*vocals*): though in small portions of their extremely diverse, absolutely uncathegorizable music we can find traces of EBM, futurepop, darkwave and techno, it's still homogeneous and unique, a stand-alone album head-butted with guitars and breakbeats. A precisely edited concept LP of 23 tracks comprising 4 acts about the development of modern communication. Energetic, energizing, complex, boosted by youthful passion - as for the vocals, they either make us scream or daydream. **Must-have, must-hear!**



S.K.E.T. - Activist
Hands Productions



2005 - quite surprisingly - brought us a new, glorious warrior to the rhythmic noise genre. The Rostock port brothers (Unit-298-09 and Unit 299-09) are interface-stuck right into the genre core. No wonder, they've spent their childhood amongst weighty metal plates and building-sized vessels. The consistency of the album is, vis-a-vis, steely: unbroken energy, powerful, pounding rhythmics and a plethora of industrial noises, minimal vocals, revolutionary atmosphere. The glorious power-communist male choir of the Stalinoper 2004, Center of Evil's noise river bubbling up a Bush speech and the stomp of Isolator III grabs the audience by the hypothalamus and yet, the windup gets us relaxed. You gotta listen to Aktivist at least once, this pushed Monolith off my charts.

MIND IN A BOX - Dreamweb
Metropolis Records

Stefan Poiss and Markus Hadwiger breaks the eclectics- and fusion-heavy scene boundaries once again with their second opus Dreamweb. Mind In A Box is famous for a diversity which is on par with Y Front or The Mercy Cage: working industrial, techno, futurepop and breakbeat together, adding guitar samples and vocals that change by the tracks: from male through female to actors vocoded/distorted to machines - lo! something bigger emerges (the majority calls that technopop). The new album is creeping up and invading our minds step by step, just to crush our calmness in a hairpin bend. You gonna have this at home, at work, in your car and of course at parties as the two will-be club tracks, Sun and Storm and Out of Time are crying to be remixed!





2k5 BEST ALBUMS







APOPTYGMA BERZERK - You and Me Against the World
Gun Record (Sony BMG)

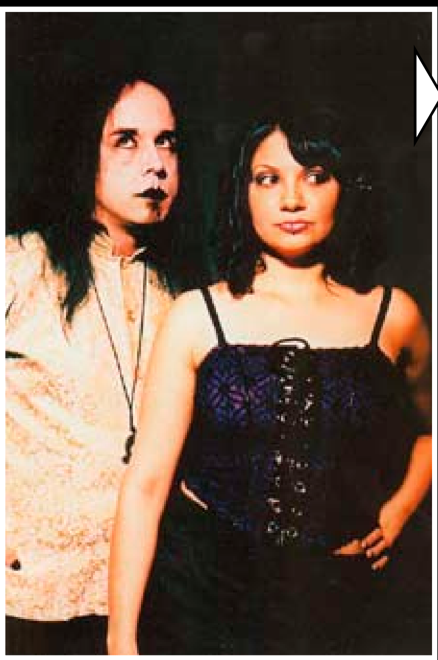
Another daring move! The band, previously rumbling in the EBM-based futurepop scene did a Hong Kong stunt right into indie rock – and became the new Placebo. Half of the fans swear with full mouth, the other half slobbers. Putting all prejudice aside, we cannot but say that this really is a great album. Refined, its melodies enchanting, all tracks sporting the elegance of proficiency and Groth even sings better. The parallel we had with Placebo – that's not a coincidence and I would really get my act together if I were them, because APB is better, fresher and with gratitude to the decent electronica in the background it's even more gripping.

COMBICHRIST - Everybody Hates You
Metropolis Records



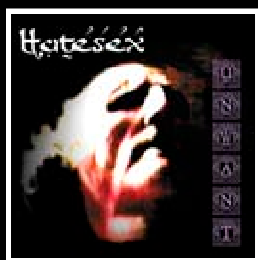
Let's not forget the powerdrill project of Andy LaPlegua off this list, successfully positioned into the newborn noise-pop cathegory, taking thousands of teens by storm. Besides ripping it right for the crowds, it actually serves as a rightful entry ticket into the world of rhythmic noise. Andy finally leaves the background sets and forces every pulse and beat to more melodic tracks dripping with aggression bandwagon extremity and explicit titles. His success is nevertheless a tenner, we couldn't name one person from this subculture who couldn't chant the lyrics of Like To Thank My Buddies, Blut Royale or Lying Sack of S*it, backwards.





HATESEX - Unwant
Dark Dimensions

An obligatory piece to everyone who has a heart for deathrock. The cooperation of producer Bari-Bari (ex-**Christian Death**, **Mephisto Walz**), guitarist Benn Ra (ex-**Diva Destruction**) and vocalist Krisanna Marie (Penis Flytrap), entitled Unwant, is an album of eleven pearls, rightfully mixing mysticism, tradition and moderate electronics. I can't and I don't want to emphasize any of these tracks – you have a wide scale of atmospheres and moods that fit anything from sadness through anger and madness to roundrelay. (Note: the **Slayer** cover sung in barking German, Black Magic is a real piece of oddity!) A refreshment to the genre that has been longing for one for quite a long time.



2k5 BEST ALBUMS



HEADSCAN - Pattern Recognition
Alfa Matrix

The second LP of this Canadian two-piece has a definite place amongst the best of 2005. Their work on the perception and pattern recognition of the human organism is precise to the extreme and beyond any compromise. We'd say its cyber-ambient-EBM-electro with a dark twist. Only if you want the keywords, of course. The continuous refinement of Headscan is well perceivable through their releases, the raw, industrial, EBM-friendly sound has slowly changed into the atmosphere-rich, plastic, massive music flow, which, luckily, does not lack the uptempo tracks. Their extremely complex music is an experience at its best for those who know and understand. Too bad they only perform in Canada. Blame Canada!



VENETIAN SNARES - Rossz Csillag Alatt Született
Planet Mu

This project is somewhat of an odd-one-out as it comes from the breakbeat-drum'n'bass land but its sick choice of topics and brutal depression will get it high rankings in these circles. Venetian Snares, after a memorable visit to Hungary, conscious renderings of quite a few REM phases and a crack-junkie past, compiled this frighteningly honest and solid composition, making powerful use of music's moodmaking- and expressing-fu. Its cultural reference is the breakbeat cover of a song by Rezső Seress, Gloomy "The Suicide Song" Sunday that, as a historical fact, caused mass suicide. Only Hungarian titles on this album which is really honorific to us, to others, mere jawbreakers.



NINE INCH NAILS - With Teeth
Nothing Records

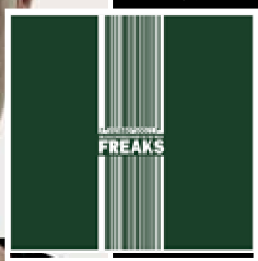
After a long hiatus and more delays, Trent Reznor finally released his new album. Many expected a direct, twisted sequel of The Downward Spiral and were taken aback at the new, „softer" sound. This LP may not win the depression contest, but then again no one can deny its consistent and proficient nature. What's more, we finally have a NIN material that we can show to anyone, hey, feed yourself the dark thoughts and misery of a huge talent, with perfect dressing. No weak points there and after a long meditation it guarantees to bring back our nicest Nine Inch memories, deep and dark. A proper foundation to the new Reznorian madness.



MILITANT CHEERLEADERS ON THE MOVE - Freaks (single)
Memento Materia/Prototyp



The debut single of MCOTM slaps and screws you down. These Swedes are far from normal, parodizing even themselves to the extreme, all in the form of a huge energy bomb. The genre is retro EBM in the vein of Nitzer Ebb, but faster and much louder. The single's title track Freaks is hunting for victims in the scene with no remorse – it's a real floorfiller! This project is 2005's real hope, their single is far from enough to get nominated here. The debut album is coming this year, so guys, keep it up, no letdown!



ANGELSPIT NATIONAL TOUR 2006



AS SEEN BY
CASE



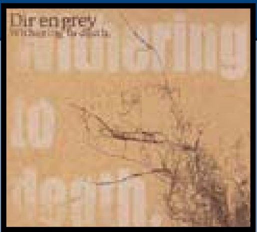
JAPANESE BODIES



DÉSPAIRS RAY - Coll;set
(Maniac Records / Universal)

Newcomers to the VK scene almost always begin with Malice Mizer, Luna Sea and Dir en Grey, picking up the occasional Gackt, Siam Shade or Moi Dix Mois. I have a strong belief that Déspairs Ray will include themselves in the unofficial canon of mainstream VK acts with their first studio full-length. A polished black-on-black Gothic look (that appeals to VK'ers and Goths alike), good songwriting (Forbidden, Hai to Ame or Grudge is a must for the scene flooors) and production will surely grab those with a liking in synth-spiced pounding Goth/new metal. Although the album misses those more main-stream tracks that drove the band to noto-riety (Garnet, Reddish, or Born), this doesn't mean for a second that this album will leave your discmans after a few listenings. Girls, boys - if you missed the kink and the power-stomping gusto, here's the new Dir en Grey. Don't forget to check out their live album Murder Day which proves that this band will kick everyone's ass on the planet. [**damage**]





DIR EN GREY - Withering To Death
(Firewall div.)

Few albums sparked as much debate last year as Dir en Grey's latest one. For many fans, it was a letdown and for some (me included) it was their long-over-due return to form. Their previous three albums were often ruined by incoherent songwriting and boring tracks and they sounded like a band that tries very hard to get away from its old sound but do not really know which way to go. With Withering, they finally seem to find their way and now all the parts that they had in hand but couldn't use properly fell into their place and they put together one of the strongest releases of the year. Even the slower songs turned out great, but as usual, their real power lies in the fast, crushing pieces, where Kyo can utilize his ability to make some of the weirdest screams and voices ever to appear on record. An excellent rock album, by any standards. Highly recommended. [**case**]







CALMANDO QUAL - Heretical God
(Anonymous Design)

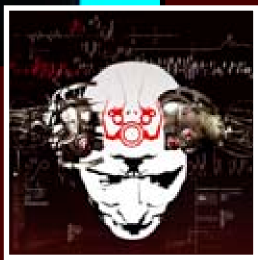
After releasing a few neat singles the last few years, Calmando Qual finally surfaced with their first album in August. All the progress they went through during their career, finally came into full bloom here: the album is full of extremely well-written, complex pieces showcasing a perfect mixture of the darker side of the modern visual kei (think of DéspairsRay) and a much more traditional goth sound. Most of their songs are mid-tempo ones, with a dark, menacing atmosphere, but there are a few quicker pieces as well, which are perfect party-material. To make the album's otherwise rather heavy sound more varied and interesting, they throw in a bunch of completely unexpected ele-ments, including some excellent prog-rock influenced guitar-work and piano rolls, and the result is, if not one of the best, but definitely one of the most interest-ing and promising albums that came out from the VK scene in 2005. [**case**]



LENNY DEE AND RADIUM – Noise Brulée [Psychik Genocide]

I hope I don't have to introduce Lenny Dee, the most important figurehead of hardcore from the beginning till this very day. His music was always the roughest, the industrial sound was always his concept, just take a look at his label called Industrial Strength Records, working for more than a decade. Also limit-breaking and limit-surpassing is DJ Radium (aka Androgyn Network or The Nihilist) hailing from France. He's also active since the beginning of hardcore, his aggressive tracks were released on the most well-known French labels, like Epiteth or his own, Psychik Genocide.

Lenny Dee is known for his collaborations, since a few years he's releasing co-produced materials almost on a monthly basis that you cannot ever diss, the energy and the real dark industrial mood is always present in them. This collaboration with Radium – only with a small touch of subjectivity – is worthy of the name the best industrial hardcore album of 2005. The first few tracks start dark but technoish, at the end they mutate into sick grinds, giving a full loop to a perfect one hour show.

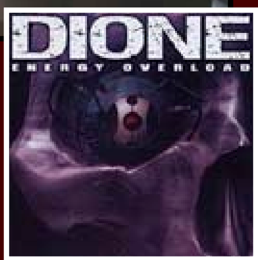


HARDCORE IMPACT: REVIEWS BY DJ HELL'OH of NARG.HU





DIONE - Energy Overload (2CD) [Megarave Records]



DJ Dione began at the end of the 80's with hip-hop and early house music and nowadays he's one of the most prominent darkcore / industrial hardcore producers around. His main characteristics are quality, square, distorted, rock-breaking basslines and screeches reminding us of the screams of tortured people. Hm. His own label is DNA (Dark Negative Antisocial) which only began a couple of years ago but it easily became a household favourite of the hardscore scene. This success was obviously aided by Rige Entertainment with its network of distribution but you can't miss the fact that DNA is also helping in promoting Rige. On his double CD released at the end of the year he selected the more serious tracks of the past 1-2 years which previously had been released on 12" vinyls.

NOIZE SUPPRESSOR - Hardcore Junky (2CD) [Noize Records]

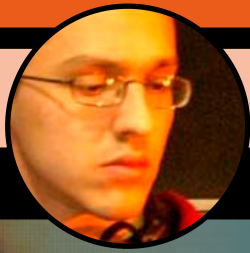
The most proficient dudes of Italian mainstyle hardcore are DJ Bike and AC DJ (aka Noize Supressor). Their career started off as cliché-ridden as it can get: they were quite well-known in the Roma underground hardcore scene but they needed their friend's constant support to move on. They sent their demo to D-Boy, the number one Italian hardcore label, who instantly bit into it and started releasing their materials – and people liked that. In the following years they played at all the major hardcore events and their live acts made them ranked amongst the masters of the style. The two-man project has been working separately for a time but they released this album featuring their very best and the very best remixes from names like Angerfist, Promo or Endymion.



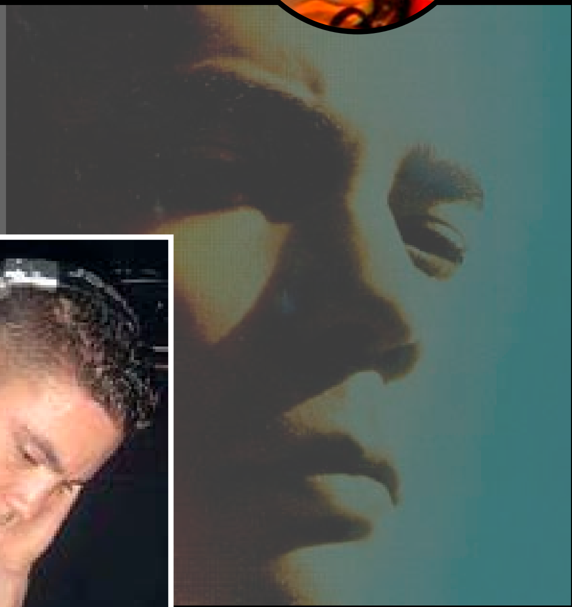


2k5 RUNNER-UPS

AS SEEN BY DAMAGE

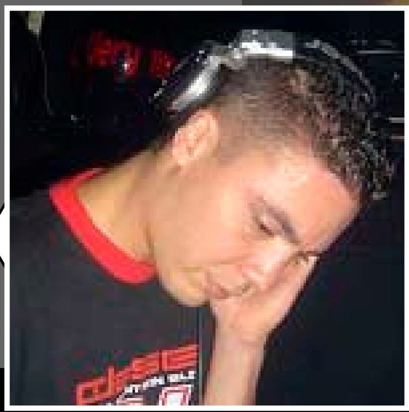






TOMMY PULSE - Land of the Lost (Third Movement)

Bas Tichelaar entered our charts without even missing a single step through our hermetically sealed style gates. This guy, working under several names with Tommy Pulse, Virus, Headz Up or Stone Cold only being a few of them, is a hardtrance/trance producer and DJ. Even if you can't hear it, you will definitely know that this guy knows how music drives people and what does it take to fill a floor and keep the dancers there. Based on pure trance minimalism, keeping melodies to the minimum, he varies beats and adds carefully tackled breaks like it's pure fucking warfare. And guess what, he always comes out on top. This eleven-track album keeps you awake like the best psytrance albums do. Techno Riot, Magic Hour and The Answer Pt. 1. are the very very best tracks to get started with but please don't get mistaken, any three might keep you hooked for a long time. Dancers and party DJ's - this is a 10/10.





NEW PROJECT - Decay (Retinue Records)

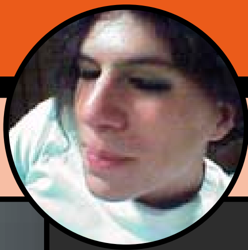
Australian-turned London-based industrial metal band NEW PROJECT is really something of a treat. Their self-labeled cyberpunk metal anthem Tweaking the Low Gene was the first thing to hit both the web and the record stores and this was the time when we laid our eyes on them and said, "This is going to be some awesome shit." And so it happened.

Take the cold atmosphere from Front Line Assembly's Millennium, mix it with the relentlessness of Fear Factory and add a unique throat that's actually capable of singing when it's, ahem, not pounding your head against the wall.

The new EP Decay, another forerunner to their long-expected album Ultraviolent Light features three songs, the Mad Maxish post-apocalyptic marching title track Decay, a sometimes lyrical, sometimes utterly solo-guitarist-on-the-cliff metal Sentinel and a live version of their second single, Prime Time, and that's an awful headbanger, that one. Still, the biggest surprise is the hidden track - their cover of Skinny Puppy's Worlock. A perfecto re-work, even when you thought live drums and bass guitars could ruin this track - no they can't. At least, not in New Project's hands. I still have shivers when playing the refrain over and over.



2k5 RUNNER-UPS



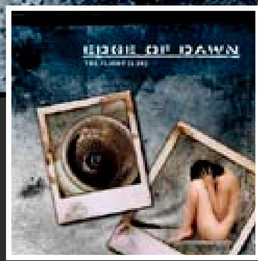
AS SEEN BY MOFOMAN



EXILANATION - EBM is Not Dead

As I've seen the album title, I envisioned an ubertrue performer struck with an acute sense of fanaticism, who will sever the roaring sea and lead us to salvation where EBM makes us do the stompy-stompy stomp-stomp, just like in the old days. It still is an enormous job to take a rightful place on the field of success-ridden Suicide Commando but Exilanation breaks no sweat as they bring in a truly irresistible female vocalist, gigantic energy, proficiency and sense of self-parody. Their real talent is out on the dancefloors but they shouldn't be ashamed of their remixes, either. Sero.overdose's hit She sounds even much better from under their hands, leaving the bubblegum factor behind, packing in some more beats, making it even more heart-warming.

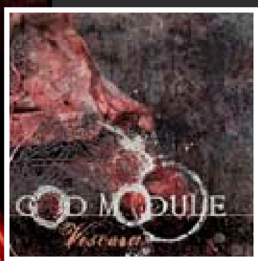




EDGE OF DAWN - The Flight [Lux] EP (Dependent/Metropolis)

Mario Schumacher's project launched in 1998 flared with Seabound vocalist Frank M. Spinath in 2005. The release entitled The Flight [Lux] EP is of new energy, rougher beats, sliding right in between electro-industrial and futurepop is a material worthy of interest for a wider audience. The concept background is actually true and is about a more tragic conclusion of a tragic enough flight catastrophe – the survivor husband avenged the flight controller for the loss of his family. With a background like this it's easy to understand the title track lyrics, the suggestive and overwhelming music gaining a deeper meaning. It's been a long time since I heard a release this well presented. Do give this a listening.





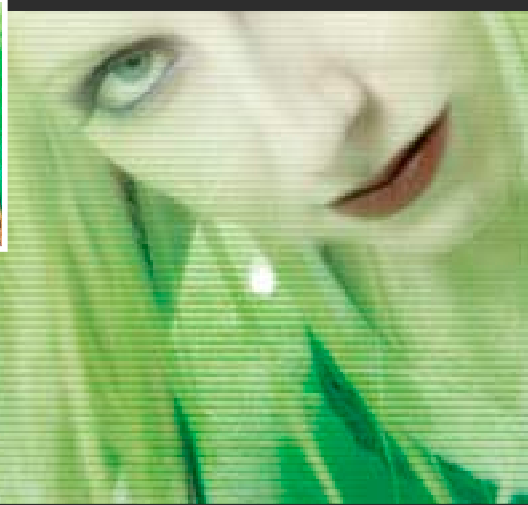
GOD MODULE - Viscera (Out of Line/Metropolis)

However ugly they may be on stage, God Module is the fruitfulness of dark-electro. Their latest single, Victims Among Friends is their strongest track to date, so we can but expect the evolutionary jump concerning their new album. The opening, The Source, makes us all hyperbouncy, this is how to write darkelectro in 2005. This hyperbounciness subsides as we're getting through more and more tracks. Less energy, familiar melodies and we have to state sadly that God Module is a self-propelling machine. There's another cover on this album, The Cure's A Night Like This but it's not as powerful as the older cover of Little 15 by Depeche Mode (almost needless to say). I'm sad to say but this is not satisfactory, just another albumful of typical God Module songs.

AYRIA - Flicker (Alfa Matrix)

Lovely Jennifer Parkin after the last girlie album brings us a more interesting, tougher and more diverse album which will, I firmly believe, rock the scene again. Getting more serious is a daring step as Jennifer risks a permanent attribute (as in being cute), however cute the covers may be. The songs were written by herself, so this is a full-blown challenge and let me reassure you, you should definitely check Flicker out. The LP starts with a Debris atmosphere that quickly sails to more uptempo waters, winking towards EBM (My Revenge on The World), we take a brief excursion to the world of grunge (Pink Dress), of strings-ridden philosophy (St. Edith) and even e-clash (Be Me). I wonder how fortunate it is to rank up so many genres on one album. What we think is that Jennifer is having a playful time, proving her skill in diversity. If you don't like it, get back to My Device and all the more traditional Ayriaesqueness – you won't be disappointed.





2k5 RUNNER-UPS



MUSCLE AND HATE - A Tribute to Nitzer Ebb
(Nilaihah Records)

Sebastian R. Komor (Icon Of Coil, Monofader, Moonitor) and Paul Toohill (XP8 vocalist) teamed up to produce this Nitzer Ebb tribute album. The timing is perfect as there are news about the ad hoc resuscitation of this legend. As for the CD, this is slamming, fast, well-produced and unique. I'm a bit sad that the old hit single, Join In The Chant is the least convincing track but the versions for Violent Playground and Control I'm Here can compensate us. If someone here wouldn't know Nitzer Ebb, feel free to start off with this release, before we dilate all existing orifices with the full discography. Album by album. Singles, three at the same time. Aficionados won't feel much gratified but many will have a pleasant time with these Icon Of Coilesque, modernized versions.







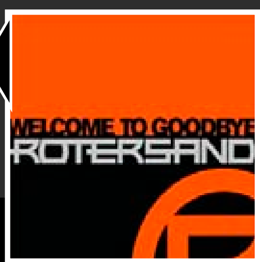
FROZEN PLASMA - Hypocrite
(Infacted)

Vasi Vallis does not leave anything to fate. We couldn't come back to our sense after the dissolution of NamNamBulu, here's the new lifesign of a new beginning. We sort of expected something, though.. The new beginning has a new mate: the VNV Nation Formation tour was a perfect occasion for a lucky juncture between Vasi and Felix Marc, keyboardist/vocalist/producer of Diorama. This is how Frozen Plasma got powered up, renamed from NamNamBulu, without unexpected turns, filled with new energies. The title track Hypocrite will surely be a favourite for many, those in the contemplatory mood, take the more traditional synth-pop track Betrayed. If you felt sad for the loss of NamNamBulu – ease up. Time for the full-length album!



DIN[A]TOD - Demo

The best example of today's retroism in its renaissance is Din[A]Tod with their uniquely freezing, minimal darkwave-techno that even prefers the analogue. Their demo, accessibly only on vinyl, was sold out extremely fast. The music brings up long forgotten moods, tombstones, underground Berlin clubs, disastrous danse macabres. A must-have for the gourmands.

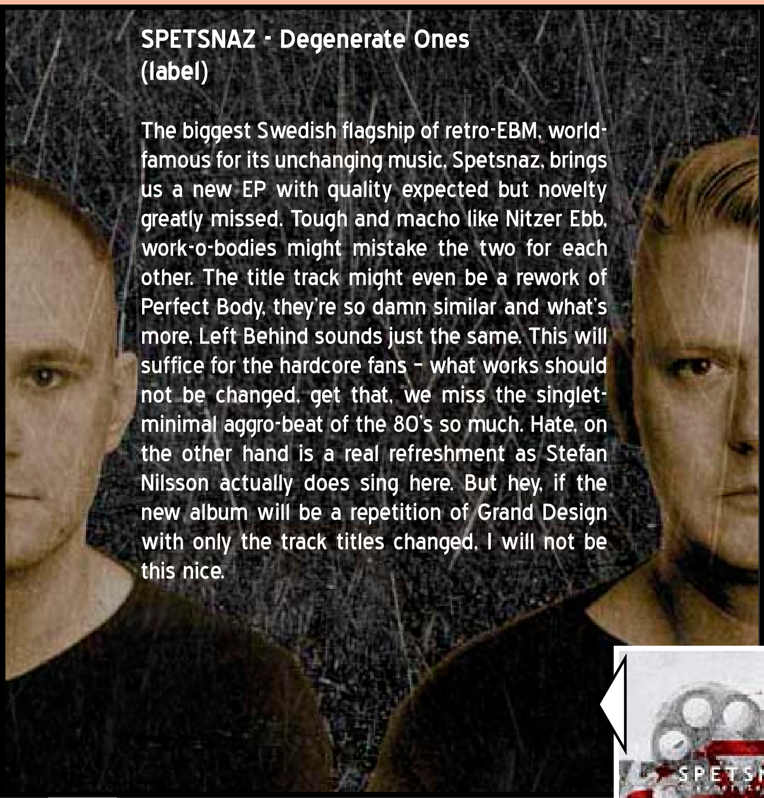


ROTERSAND - Welcome to Goodbye
(Dependent)

Being „progressive", used as a term for bands is quite trite and empty. Yet it has a most noble sense as well that we now use to describe the unique and peculiar sound of Rotersand. They appeared all of a sudden and their second album just ensured their high position in the scene ranks. Their love of experimenting is still on the loose and the songs are guaranteed to cause surprise to the audience, as the songs go from chaotic rampage to sentimental and soft synthlines. We love them for their stimulating basslines and synths and their lyrics which are one of the most serious ones in this genre. The composition is over-the-top (especially Dare To Live and Storm), the energy is precisely focused on the dramatic points to smash the loudspeakers afterwards. You can't just miss this one. Hey, some say Rotersand is the new VNV Nation.



2k5 RUNNER-UPS



SPETSNAZ - Degenerate Ones
(label)

The biggest Swedish flagship of retro-EBM, world-famous for its unchanging music, Spetsnaz, brings us a new EP with quality expected but novelty greatly missed. Tough and macho like Nitzer Ebb, work-o-bodies might mistake the two for each other. The title track might even be a rework of Perfect Body, they're so damn similar and what's more, Left Behind sounds just the same. This will suffice for the hardcore fans - what works should not be changed, get that, we miss the singlet-minimal aggro-beat of the 80's so much. Hate, on the other hand is a real refreshment as Stefan Nilsson actually does sing here. But hey, if the new album will be a repetition of Grand Design with only the track titles changed, I will not be this nice.





ENDUSER - Calling the Vulture
(juno)

Breakbeats and ghetto romantics in the freezing shadows of a Gothic church, late autumn. Troubled rhythms backed up with piano rolls, sometimes homeboy strolls, drama, drama, drama. Outside the windows, moonlight, inside, painful darkness. No candles, only the brand on my cigarette butt. Taking it out of my mouth when it actually burns it. A smashed door, someone's just left. A sore emptiness with her as well. My solitude brings a disastrous and perilously double-edged battle. To see the new and the way out is harder than ever: what might lie behind the door? To open one is to close another, close more, open one more.. the world is full of scary doors. Panic is creeping up, must get the hell away.

TO AVOID - Voyage into the Past
(label)

Hardly treading in the footsteps of Front Line Assembly comes the debut album of German project To Avoid, even the album title is a straight reference to the tradition-honoring, severe mentality. The duo (M.A.R.C. - vocals, grandT - music) are admittedly inspired by Leaether Strip, yelworC and of course, Front Line Assembly - you can hear all this, listening through the album. A nice piece of freshness is Feel It, smuggling some dark, misty, deathrockish atmosphere into cyberspace and as for the hardcore FLA fans, they gonna love Instrument of The Death and Deep. This is frosty, strict and precise to the millimeters - without mistakes or deflections. Its strength is the suggestive vocals and the massive uniformity, though sometimes it might appear more rigorous than necessary. Coldness and laidbackness are intentional, yet I missed the more aggressive outbursts - maybe next time. You need this powerpunch, believe me.

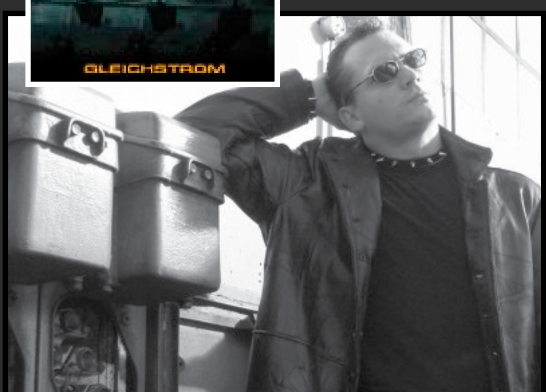






FABRIK C - Gleichstrom
(label)

Take the early Monolith or Combichrist and strip them right to the bones. The structure you receive - pull some female German screaming and male roaring, forget all and actually completely unnecessary gaudiness and we're almost on the level of FabrikC. Pounding minimal, continuous fractions and clacks, metallic chirps for almost sixty minutes: this is brutal rhythmic noise for dancefloors, with sometimes mindflaying parts, but that is its charm. The average guys would never understand why one track's called Nethunter and the other one Mensch but all the frenzy-busted people on the floor, it's of no importance. If we want OUT and want to kill all the inner suffering, this is the perfecto soundtrack. If we have some needful masonry job at the partyplace, yeah, this goes well to it, too.



2k5 IN THE MOVIES



THE WORLD ACCORDING TO DAMAGE







Let's get the story straight, Europeans have a decent amount of lag when it comes to Asian movies. When Ang Lee's new-millennial wuxia Wo hu cang long (better known as Crouching Tiger, Hidden Dragon) had its premiere in Cannes, the treetop fighting scene of Chow-Yun Fat and Zhang Ziyi caused a standing applause within the ranks of the European audience. For those who are unfamiliar with the Chinese fantasy martial arts genre wuxia: treetop fighting is a completely normal way of handling things since the 80's. If that's surprising, well, even in the Chinese porn kungfus of the seventies we've seen cock bravados worthy of a dozen Troma films. Nothing is really new under the sun. The Chinese audience present yawned and thought unwell of the European ancestors of them white monkeys. So much about conclusions.

Let's jump a bit forward in time - it's 2004 and when you want to rent some good action movie for the night, you go HK. The Hong Kong movie industry has Jet Li, Jackie Chan, Michelle Yeoh and Donnie Yen, among others, producing bigger or smaller gems in the kung fu genre. With smaller failures like Michelle Yeoh's remake of Communist action hero Silverhawk or the latest Jet Li movie, Unleashed (aka Danny the Dog), wire-fu, death stunts and an unparalleled level of proficiency describes HK. Europe and the US had Chuck Norris, Van Damme, Michael "Eat Me I'm all Ninja" Dudikoff (and Mr. Homegrown Machismo Charles "For Revenge" Bronson) and recently, Jason Statham. Europe also had the Matrix but it had the name of Yuen Woo-Ping all over it, so it does not really count.

Then came Tony Jaa. Tony Jaa looks like your everyday guy with a serious physical job, he's got labour written all over him. This guy also has elbows and kneecaps that can kill a healthy man, skills that make him unmatched both in barehand and melee combat and a sense of simplicity in his movements that show he really hasn't forgotten even one day to train since he's begun fighting as an embryo. He's doing muay thai and he's the flagship of a new trend, one that shows that Thai action movies are coming up fast and strong. 2005 welcomed his second film, Tom Yum Goong (directed by Prachya Pinkaew), a blood-curdling chase after a holy elephant. This includes crippling several hill-sized Russian hitmen, getting repeatedly smashed into walls and beating up a whole hotelful of gangsters (five storeys if I recall this well). One of the key moments is the crippling of 56 men, cumulatively dislocating arms, armpits, legs, knees and practically anything that can be dislocated in a human. Luc Besson bought the rights of the first Tony Jaa movie, Ong-Bak for European distribution, though he didn't actually have anything to do neither with the story, nor anything else, so don't worry, he has nothing to do with the original production. Note, check Ong-Bak for acrobatic muay thai. If you're into acrobatic sports mixed with Rambo, go for Kerd Ma Lui (aka Born to Fight).

There has been an awful amount of teasing movies, to be sure. And a good majority of them lots their appeal after the third watching. Which means, we're pretty much losing control about which movie to include on the next page and which movie to discard.
And the winner is...→





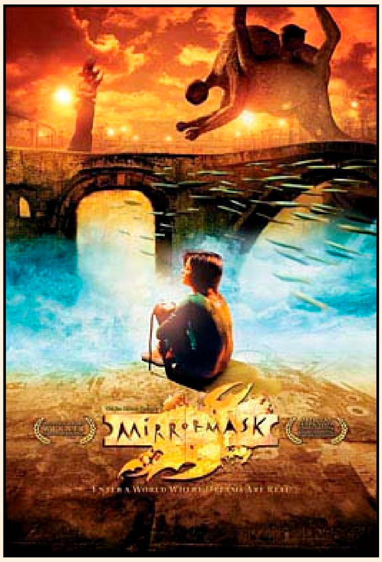
FINAL FANTASY VII ADVENT CHILDREN

It shouldn't come as a surprise that the movie that had the greatest impact on us in 2k5 was the long-expected FINAL FANTASY VII: ADVENT CHILDREN. Since its release, it attracted countless critics from ill-mouthed geeks and FF7 afficionado, claiming that the story is nowhere near the original, it's shallow and then some more.

They might be right about that. But then again, the subtleties of CG that were still lacking around the time of the previous FF movie, The Spirits Within, the blood-curdling action sequences that very often make The Matrix look oldschool.. are simply staggering.

If you ever wanted to become some toddler with a drooling mouth, getting excited all over about chase scenes and kidnappings and geostigmas - it's your turn. We gave this a 10 out of 10 with no regard to incohesions, improper handling of the FF7 legend and such.





Who said we're only going for the visuals? Lovechild of Neil Gaiman & Dave McKean, the MIRRORMASK is an almost epic extravaganza through well-known worldscapes in a well-known manner - and no elements come as boring. Guess why.






EXTREME EXTENSIONS BY ANGELSPIT

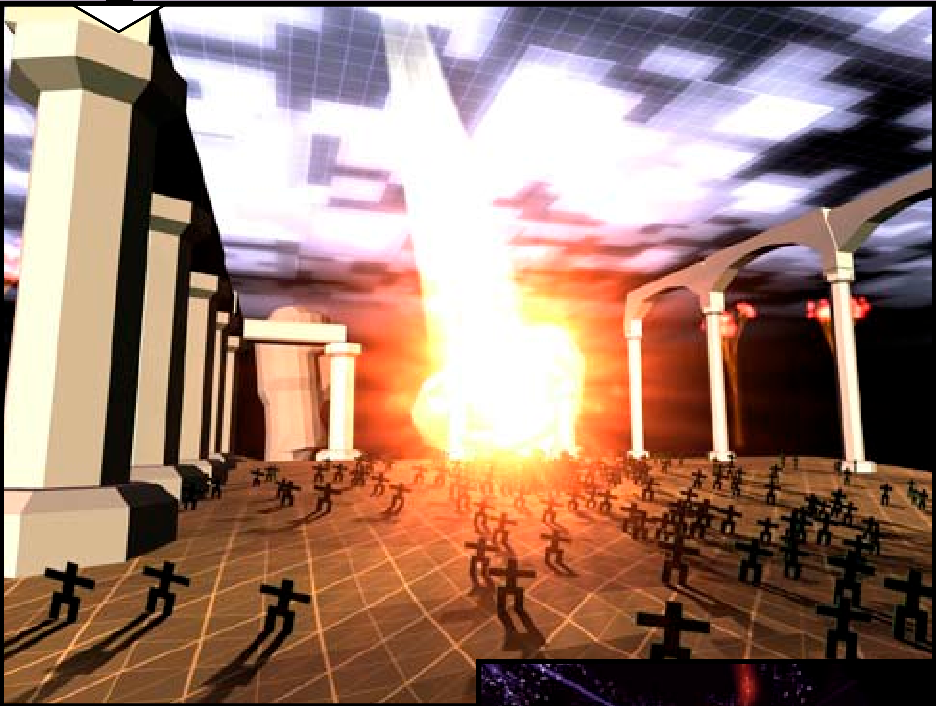


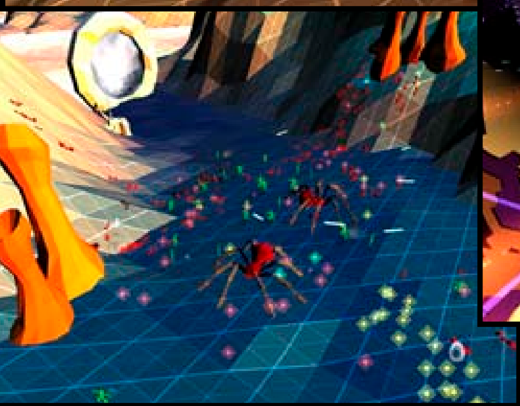
prepare for something beutiful

Not only is DARWINIA one of the best games of 2k5, its support and on-site extras are also over-the-top. This ad in the background is only one of the few things that you can grab off the Darwinia website from a treasure box of promos, paintings, development info, stories, launch party peek-ins and other assorted miscellania.
Introversion kicks some serious ass.



Indies means ideas. Indies means gameplay. Indies means a whole lot of things one scarcely finds in commercial games nowadays. From five-minute coffeebreak busters to late-night teethgnawers we took a look at 2k5's best games, in hour very humble opinion. Support these games and their creators. The pixels they burn on your screens actually make you feel better.







DARWINIA

Introversion brings back the old days when game concepts, gameplay and the nostalgy-inducing hours of completing missions was still a needful element. Their first game, Uplink was monochrome, monotonous and extremely enjoyable. Being a hacker was never funnier and more adrenaline-filled and they knew it. Their second, long-awaited game Darwinia is at least as good as Uplink was. This retro-arcade-meets-RTS game mixes elements of Lemmings, Dune 2 and Centipede.. what, no, Lemmings? Just take a look at the players, everyone loves the victimized Darwinians who either rush around in frenzy or die miserably. You cannot but love them, the cyberpunkish GFX engine, the solid gameplay, the icon-drawing interface is something you'll need to get accustomed to. When it's done, the worlds will blend seamlessly together. If Warhammer 40000: Dawn of War was the best RTS of the year, Darwinia is its indie counterpart.





FATE:THE GAME

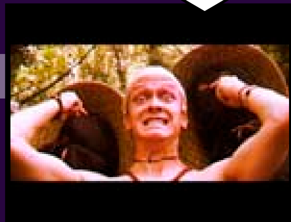
Just when no LoD mods could ever satisfy your needs to power-tap your Barbs any longer, Restricted Area turned out to be the grittiest and shittiest cyberpunk Diablo clone on the face of the planet and half the hack-and-slash community is on the verge of eager masturbation on the release date of Hellgate: London comes the household kiddie grinder version of Diablo. Fate:The Game is obscenely long and twisted. It has a hub town where you can obtain new, randomized missions (kill monsters, obtain items or both), sell or store your loot and also a pond where you can fish. Fishing to Fate is what Horadric Cubes were to D2 - you can spend hours trying to fish for better loot or better kinds of fish. Fish can transform your pet into different kinds of monsters (wolves, spiders, beholders, the subterranean kinds of critters) for a time or even permanently. Oh yes. You also have a pet to follow you, either a dog or a cat. A great amount of randomization also helps you to run around endlessly, getting more and more powerful items. The lack of a multiplayer mode, only two kinds of pets and the annoyingly plastic-looking hero with very few possibilities to customize him make this game more of a coffee-break RPG than anything else, but still it deserves a 9 out of 10.







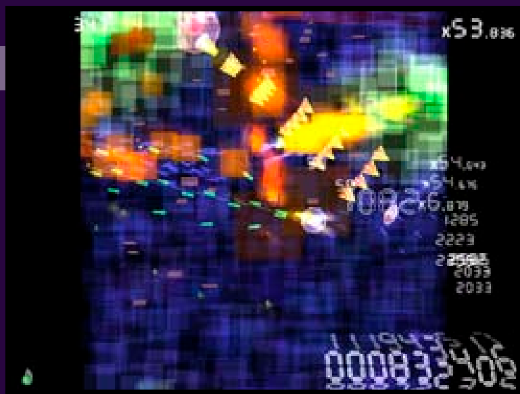




RAG DOLL KUNG FU

Fiercely expected! Mike Healey's self-consciously titled ragdoll side-scroller kung fu action requires a movement-proof mouse and lots of patience. RDKF doesn't give itself so easily but the sheer amount of fun you can get with it is paramount. Battle your enemies by swinging around a pet dog on a leash, eat mushrooms and then fly around the scene, looking for extra weapons in slo-mo, participate in the Shaolin olympics - all this with proper mouse movement and clicking. Insane and awesome, a must-have for all players out there. RDKF is now out on Steam.





TORUS TROOPER (left), GUNROAR (right)

Kenta Cho is God and if you haven't lived in a fucking cave in the last couple of years, you surely know it by now. A true gem of the Japanese indie gamedev, Cho is continuously releasing his insane bullet-filled retro vector freeware games on PC, Gamecube and Java platforms. Torus Trooper is a mean business, swooshing in a freestyle rotating tunnel, shooting enemies and bosses. Gunroar is practically the same but with ships, above a sea level. Don't knock them until you've tried them.

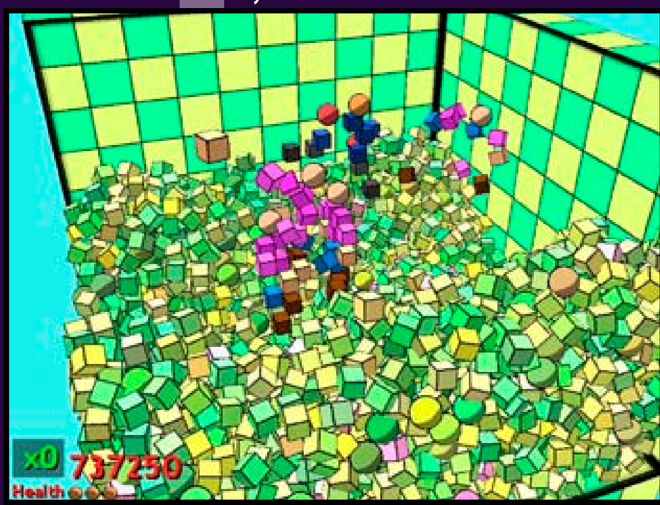
RUMBLEBOX

Yes, that's a decent amount of car-nage on that screenshot. Get out of a box by smashing your enemies into smaller cubes and orbs that stack up so you can stand on them and walk right the frag out. Sounds easy, plays excellent. Tweak down the resolution a bit for lower-end machines, this is not as optimised as it should be, yet it's innovative, fun and even for all ages.



ALIEN SHOOTER

Remember Crimsonland? Alien Shooter is Crimsonland reincarnated, only with more blood, more gibs and more violence. The underlying statement is basically the same: you don't get the missions finished until there's even one living critter on the level. You run around, gather ammo and believe me, when you get the minigun, no ammo is enough. You will paint levels red and it's never been teeth-grittingly funnier. An add-on pack and a survival mode will keep you on your toes - Alien Shooter 2 is on the way and there's an AS 1.5 out named Theseus: Return of the Hero with exactly the same gameplay but now with outdoors levels as well. This is the illustration of bloodbath in juvenile dictionaries.





THE YEAR OF EUROPEAN EXPANSION: VISUAL KEI IN 2005

WRITTEN BY CASE,
soundofjapan.hu guru

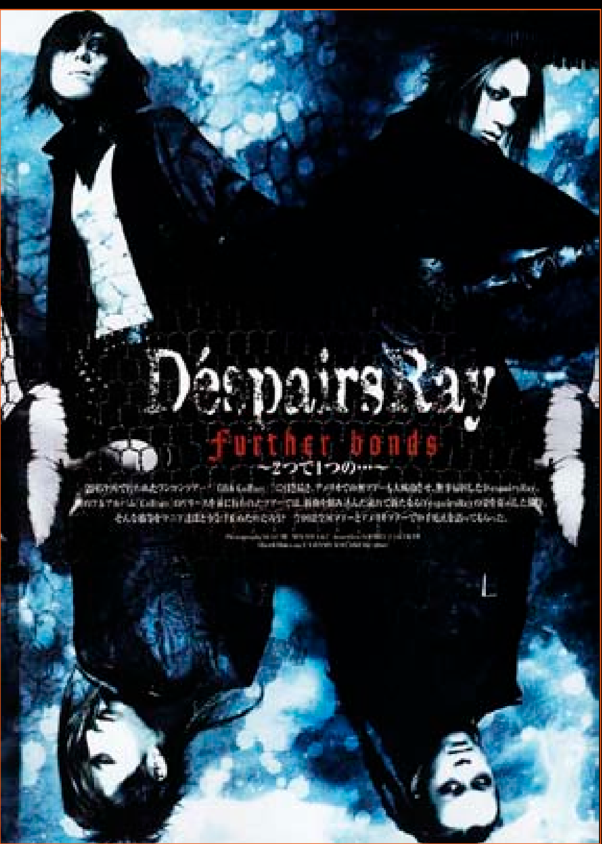


2005 was an interesting and eventful year in the strange and faraway land of visual kei. Most importantly, thanks to the recent happenings in Europe, it's not as faraway as it was a few years ago. But more about this later - first let's see what happened in Japan, home of the visual kei scene.

Last year proved again that after its revival around 2002, the VK scene is here to stay. Previously the genre went through its most difficult period to date, when so many great bands fell apart and there was nothing but hordes of pathetic copycats to replace them. Many fans turned their backs on the scene and said it was damned to go to hell. Promising new bands started to pop up here and there afterwards and some others that originally started out as lame imitations, eventually developed their own style and started to come up with pretty strong releases, mixing new elements to the already very diverse visual kei sound. As they were getting stronger and the audience started to grow again, the bands started getting major label contracts and even the ones that stayed on independent labels made pretty good sales, filled bigger venues and had the money to pay for good studios and quality promotional videos. Of course the times when a VK band could break out of the scene, become a chart-topper and fill the biggest stadiums are gone forever, but it seems that the genre finally found its stable place within the Japanese music industry.



Two of the best and most important bands that showed up during the last few years are **Merry** and **DéspairsRay**. The latter released its debut album in 2005 and it turned out to be just as excellent as their last several singles. They further polished their heavy, aggressive style, which is a perfect blend of the typical VK sound and the most brutal version of nu-metal. Meanwhile **Merry** released their third album which is easily their best so far, even though their previous ones were already amongst the best releases from the last few years. This was their first album on their new major label and many fans were quite a bit worried if signing with a major will have any negative effect on their music, but fortunately, unlike so many of their peers, instead of going for a softer, more chart-friendly sound or losing inspiration and starting to repeat themselves, they became even harder and came up with some of their most uncompromising songs to date, turning **Nu-Chemical Rhetoric** into one of the strongest releases from 2005.





Of course the other prominent bands of the VK scene, such as **Gazette**, **Nightmare**, **D**, **Kagerou** or **Mask** are still going strong as well, releasing something every few months to keep their fans busy and their wallets occupied. The band with the most insane output was most probably **Ayabie**, releasing something nearly every month. Even though they have about 25 singles, mini-albums and DVDs to their name, that being typical to an indies VK band, they are yet to release a proper full-length album. **Babylon**, 2004's most interesting newcomer also keeps on releasing neat materials, staying true to their reputation as the most musically diverse band. Some other acts getting a lot of attention last year were **Sid**, **Alice Nine**, **An-Cafe**, **Panic Channel**, the always fun **Aikaryu**, mixing the VK sound with black-metal vocals, the all-girl **Danger Gang** and the scene's clown, the ultra-popular **Miyavi**. Some of them are better, some of them are well... not. Another name, which is definitely worth the attention, is **Calmando Qual**, that belongs to the small group of bands balancing between the small and strange Japanese Goth scene and visual kei. Their excellent mixture of VK sound with strong Goth influences and their fitting, dark image makes them one of the most interesting upcoming bands.



The most popular trend (or sub-genre) seems to be oshare kei. The oshare bands are easy to recognize from their casual, oh-so-cutesy look and light-hearted, bouncy, upbeat rock sound and they seem to be everywhere nowadays. Even though there are some better acts amongst them, unfortunately most of the oshare bunch is pretty much a torture for anyone who prefers music over looks. The main point of the sub-genre is being cute and adorable and there aren't many who are worth listening to, they're not even distinguishable from the other bands. The trend is at its peak and these bands are hard to avoid as they seem to be omnipresent. Fortunately there are a lot of other things to look out for.

These include the groups of the best indepenent VK label, Under Code. Kisaki obviously learnt from the mistakes he made with Matina, his previous label, which grew way too big, with so many bands sounding and looking exactly the same. UC seems to stick with about 6-7 bands at a time, and they obviously make an issue of keeping the label as diverse as possible, ranging from the dark and heavy sound of 12012 and Kisaki's own Phantasmagoria to the weird and wacky angura band Himitsu Kessha Codomo A. The label lost some bands lately, namely Sugar Folkfull and most recently Karen, but it seems that they have found proper replacements and right now they have three new bands under their belt that are just about to make their debuts.



There were several other bands disbanding last year, most of them rather unknown, small groups or ones that nobody with a slight touch of music taste will miss, but unfortunately there were some bigger, much more interesting bands falling apart as well, including Scissor, Shulla, Fatima and Craze, which included some veterans of the VK scene. The biggest scandal of the year was probably the drug-related arrest of Daishi, Psycho le cému's singer, which led to the band's demise. However the rest of Plc dealt with the situation quite quickly and showed up in new bands, just a few months after Daishi's downfall.



The major, million-selling section of the genre, which mostly consist of artists that started as hard-core visual acts back in the early '90s, but then left all that behind and went for a more straightforward rock sound and look, also came up with some rather strong releases last year.

L'Arc-en-Ciel, which is still by far the most popular amongst them, put out their second album since returning after a years long break and 'Awake' turned out to be a much better and a lot more coherent work than 'Smile', their previous full-length. Buck-Tick, which celebrated its 20th anniversary recently, also returned after a break, spent with solo-works and other projects and they added yet another excellent album to their impressive catalogue. With '13kai wa Gekko', they went on a new direction again and the album mixes the old, well-known B-T sound with some rather surpising new influences and the result sounds like an eerie soundtrack for an old, haunted circus.

One of the most welcome events in 2005 was the somewhat unexpected resurrection of Nagoya's unique and interesting VK scene, which ever since the late 90's gave a lot of excellent bands to the genre. Unexpected, because in 2004 things looked pretty bad in Nagoya and some of the best local bands disbanded, one after another and by the end of the year, Blast, Gullet, and even the not-so-VK-but-damn-good Tosinn were gone and Deathgaze, the only really promising newcomer, lost its singer. So, basically all the noteworthy bands were gone, with the exception of Deadman. However fortunately things took a sudden turn in 2005: Deathgaze was back with a new front-man and two excellent singles and their former singer, Hazuki, also showed up, together with two ex-members of local-legend kein, in what turned out to be the best VK newcomer for 2005: lynch. Their debut album, 'greedy dead souls', was amongst the strongest releases of the year and with their recent single, released in November, they proved that they are not some one-time wonders, but a band that can constantly come up with great material.





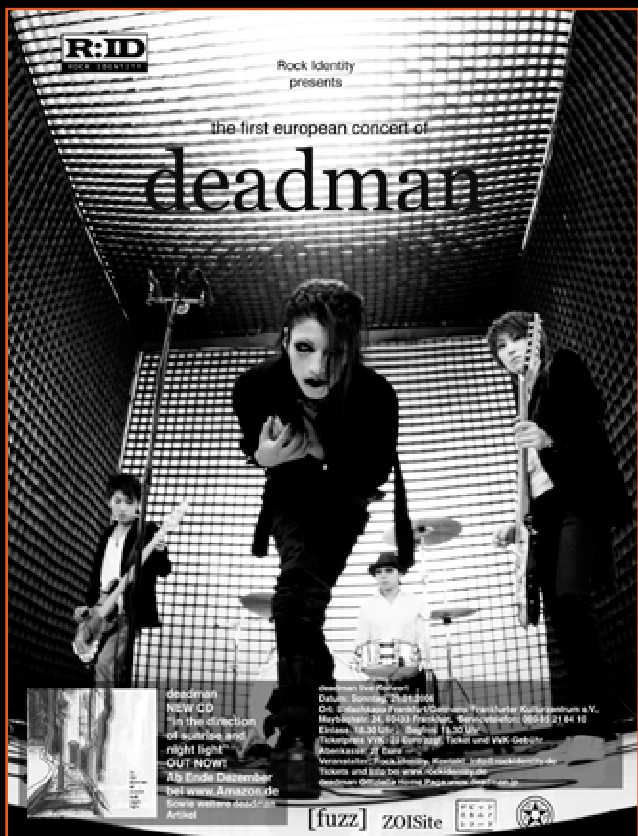
The ex-members of Luna Sea, one the genre's greatest legends, also kept themselves rather busy last year. J's solo-career is still going strong, Shinya kept his habit of showing up in the most unexpected of places and guitar-hero Sugizo had his hands full with his latest project, The Flare, which was a bit of a letdown compared to his previous band, the brilliant and highly amusing Spank Your Juice. Meanwhile Luna Sea's former singer, Ryuichi and guitarist Inoran formed a new band, called Tourbillion which come out with a very tacky, but in its own special ways, rather charming album. Yet another important and long-standing band, Pierrot didn't do much last year and their singer Kirito took the chance and a released solo-album.





But what is maybe even more interesting for us, Europeans, is that visual kei finally had its breakthrough in Europe last year. For many years, the European VK scene was nothing more than a handful of small communities (most of the cases just a little circle of friends) scattered around the whole continent. The number of fans slowly grew from year to year and after a while some shops, that otherwise dealt with anime and manga, started selling CDs as well. Things started to get more serious when Blood, as the first VK band to visit Europe, played in Paris in April, 2004. The concert was a success and they were followed by two more bands, Kisaki Project and Kagerou the same and in the meanwhile, some labels, including the newly formed European section of the legendary Free Will, started to release CDs and DVDs. After all this, it was quite obvious that the genre has a future on the continent and everyone expected 2005 to be a big year of visual kei, but probably nobody even dared to dream of such proportions. A lot of bands came to play in Europe, including some of the biggest names of the genre, such as Dir en grey, Moi Dix Mois, Mucc, Onmyouza and DéspairsRay, plus both Blood and Kagerou returned as well. All the concerts were rather successful, but the peak was probably Dir en grey's first European appearence, that attracted so many people from all over the contient, that they filled Berlin's Columbia Hall, a place where usually bands like Prodigy, Nine Inch Nails and such play. It means about 3500 people, which is rather amazing for a band that previously had no European releases, no TV or radio play and even the gig had no real advertisement, with the exception of a few sites devoted to the genre. Of course the media took notice and several reports showed up on TV and in random magazines. Orkus, Germany's biggest Goth / industrial magazine also played an important role in the wider acceptance of the genre, included articles, reviews and live-reports about VK bands in almost every issue they published last year and even featuring Dir en grey and Moi Dix Mois as cover-artists. Meanwhile Astan, a smaller, randomly published Goth zine is shifting its focus towards visual and in their latest issue, nearly half of the magazine was devoted to the genre.

While most of these events are still limited to France and Germany, the two countries with far the biggest local fanbase, the scene in other countries is also growing rapidly. Even here in Hungary, there is a growing interest for visual kei and now, our long-running series of VK/JRock parties are attracting about twice as many people as just a year ago. This series of parties, which now runs under the name Nippon Shoxx, started back in early 2003 and was actually one of the first such events in Europe. So, if things in Europe will keep on developing as fast as during the last few years, visual kei has a really bright future here and it is impossible to even guess how far the genre will get in yet another year.



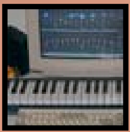
2005:THE BEST HUNGARIAN NEWCOMERS

INFOSTRIP

XENOPHOBE

XENOPHOBENTX.UW.HU

RELEASES



NO OFFICIAL RELEASE

CHECK HIS WEBSITE FOR ELEVEN TRACKS WITH THE LATEST SEVEN BEING ADY REMIXES



Take one of Hungary's most brooding visionary poet genius, Endre Ady. Take recordings of his poetry read by one of the most accomplished actor and voice, Zoltán Latinovits. Mix all this with darkstep's most energetic, sizzling and evil sound, far beyond Ed Rush, Tech Itch and Black Sun Empire and voilá - enters XENOPHOBE/NEUROTOXIN. All this guy needs is a decent studio, some free time and all the needful legal papers for the sample copyrights. Until that it's one-hundred-percent underground, heavyweight shit. You'll probably miss half the enjoyment if you don't understand the poetry but it's never too late grabbing some translations.

IMPACT PULSE

IMPACTPULSE.HQ.HU



[PULSE]ING MODULE'S

10 TRACKS W/ A REMIX BY NOTHING NADA

OUT ON ADVOXYA RECORDS

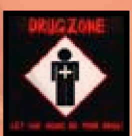
The electro katana with double blades. Blade one is called IMPACT PULSE, Hungary's decent answer to third-generation electro-industrial bands like Dark Illumination (previously on Zoth Ommog) or Haujobb. Blade two, NOTHING NADA, is more or less the same band featuring a well-balanced Ayriaesque vocal work right from the throat of Orsolya Béres, pumping out some floor-filling girly stompy electro. The band is backed up by an old name in the business, DJ Gunhead. Check your calendars, this collective is tour-hungry.



DRUGZONE

DRUGZONEBAND.TK

RELEASES



LET OUR MUSIC BE YOUR DRUG

A 4-TRACK DEMO WITH AN EXTRA PROMOTIONAL VIDEO OF 'MAKE ME KILL'



Roaring as a mixture of Radio Iodine, a pinch of The Birthday Massacre and some newer-era Theatre of Tragedy, DRUGZONE is the new teenage Goth/Rock/Metal flagship. Linda Daemon and her zombie legion comes prepped with all the necessary monochrome outfit and plays an extremely decent repertoire of tracks for a newcomer band. Forget their demo as of yet, you need this band live. Book them as soon as possible for summer tours. Will appeal to powerpunch afficionados, rockers, love metal freaks and those electro-heads who prefer their heads ripped off by a decent synth lead and the riff machines. Rock on.



FREUD: Hypnotic, compelling and cold enough, a mixture of film noir and an abattoir documentary footage. This newcomer duo is mysterious, debuting last summer with huge success. Grab some Attritionesque drums and basses, spice'em up with the vox of Lou Reed and laidback but very fuck-me female backing vocals, with a sauce of Dr. Who. all on cocaine. Psychedelic, head-bobbing, suited for parties and meditative hacking at the same time, this is stuff not to be missed at all. You want some deep electronica, you want this band and you want them now.

INFOSTRIP

FREUD

FREUDMUSIC.COM

RELEASES



NO OFFICIAL RELEASE

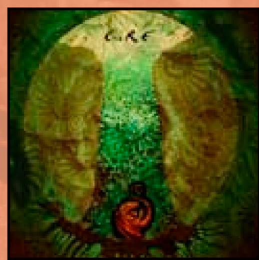
CHECK OUT THEIR FLASH WEBSITE FOR FIVE TRAX (FIREFOX IS NOT REALLY COMPATIBLE, CHECK IE)

Avantgarde metal band **GIRE** is as much of a newcomer than it is not. Their first real studio album on the turning point of 2K5 and 2K6 is the summary of a thousand metal crowds left disturbed and roaring for more. Gire is abound with unique keyboard layers and lyrics powerful, personal and placid: the uncompromising machinegun tempo of extreme metal is countered with the thoughts it breeds it leaves in the audience. The band website offers free downloads of their best tracks which really is a must if you're a sucker for this kind of sombre headbanging.



GIRE

GIRE.HU



GIRE
ALBUM OUT IN APRIL
IN THE CARING HANDS OF
NEGATIVE ART PRODUCTIONS

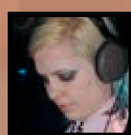


HATEMACHINA comes pumping out of the depths of the underground techno industry. Her first year is marked with brilliant sets at the KOLLEKTÍVA parties - Budapest's biggest Goth/Industrial fests, countless nights at the Cappella Café, the city's legendary GLBT club and maniacal hours @ Radio Tilos, the definitive techno radio. She's sexy, she's hot and she spins like there's no tomorrow - remember, even oldschool Goths are driven to stomp on to her minimal techno/electro sets. She speaks the language of basslines and power kicks and she wants to spread that message all over the fuckin' world.

HATEMACHINA

HATEMACHINA.COM

RELEASES



THOSE SPECIAL MIXES TO DEAL

CHECK HER SITE FOR THE LATEST MIXES, ALL PROMOTIONAL!

HUNGARIAN MUSIC TO LOOK OUT FOR...

INFOSTRIP

ÁKOS
AKOS.HU

LATEST RELEASES



THE LATEST
AZ UTOLSÓ HANGOS DAL IS HIS LATEST LIVE LP BESIDES AN EXTRA PACK OF HIS LATEST 10 ALBUMS



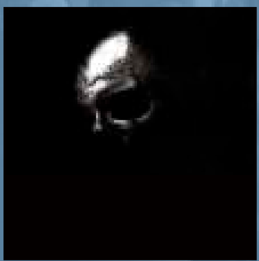
AND BEFORE THAT
ANDANTE IS ONE PIECE OF UNORTHODOX UNPLUGGED OF TRACKS SELECTED FROM AN OEUVRE OF TEN YEARS



photo: TYUKI/akos.hu

Without him, today's electro/synthpop scene would be completely different. His band, the three-man Bonanza Banzai (*1989-1995*) was a tremendous success both in welcoming the genre and waking up ten thousands of teenagers to another way of thinking. After 11 albums, Ákos Kovács went solo. Starting with his album Karcolatok in 1993, he became something of the preaching teen idol, he's charming, he's intelligent, he's got one of the best vocal chords in the Hungarian industry and he's also shooting off a few book recommendations in between songs. If you want bittersweet rock music with electro layers and powerful lyrics to match, don't miss the biggest best-selling name in this scene.

PLASMA POOL
PLASMAPOOL.HU



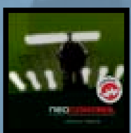
EZOTERROR
SOUNDS EVIL, FEELS EVIL

PLASMA POOL has always been the mean, menacing and experimental side of electronic music. What's more, they always pulled it off the best way possible. Their first era between '90 and '95 was marked by Attila Csihar, the vocals of cult black metal album De Mysteriis dom Sathanas (of Mayhem fame) and their first album that's self-set in between Skinny Puppy and Bathory. After Csihar has left to sing in Mayhem, Aborym and Korog, the band grew itself back to a three-piece with an acclaimed tattoo artist named Gabo doing the vocals and released one of the best albums in 2004 entitled Ezoterror: the manifest tension and evil of modern civilization. They're the Hungarian yelworC, treat'em well.

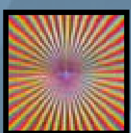


NEO
WWW.NEO.HU

LATEST RELEASES



CONTROL
SOUNDTRACK ALBUM TO ONE OF THE MOST ACCLAIMED NEW .HU MOVIE WITH THE SAME TITLE. GRAB IT!



LO-TECH MAN, HI-TECH WORLD
ONE WORD: YES.

NEO was the resuscitation of the Hungarian electro scene. With their album Eklektogram in 1999, they got to the topmost ranks - with a good-reason. Márk Moldvai and Mátyás Miklovics got their initiation with their synth-pop band Populär but turned quickly to breakbeat-meets-electro. Radio- and party DJs love them ever since. Their cover version of the Pink Panther theme song is still one hell of a party anthem. They love eclecticism and touch numerous genres with a knowing hand. They did the OST for the Hungarian movie Kontroll - which luckily got praises abroad together with its music.. they're heading for abroad and are currently on Warner/Magneoton.





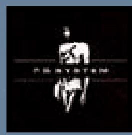
Hungary has only one dark-wave/goth band that really moves crowds. All the songs of **FUCK OFF SYSTEM** are anthems and they're constantly re-discovered by younger generations - with a reason. The band of one significant musician, Attila Mátyás was formed in the 80's and they released one CD only. Having disbanded after four years, they recently had a revival concert after 15 years. As far as whispers go, it was brilliant. Being a true classic, grab their album, wherever you find it. "Man receives talent to give through it to others. This is what every one of us must do."
We definitely fuckin' agree with what they said.

INFOSTRIP

FUCK OFF SYSTEM

MERKABA-MATYASATTILA.HU

RELEASES



FUCK OFF SYSTEM

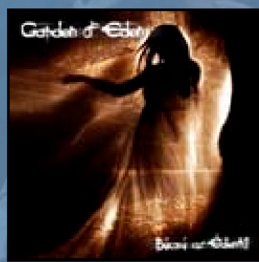
THIS IS HUNGARIAN DARK-WAVE AND EVEN NOW IT IS STILL GOOD TO LISTEN TO. RELEASED IN 1993.

GARDEN OF EDEN is the best-known goth-rock project of Hungary, coming from the dark epicentre of the country - Ecsegfalva. The band founded in 1998 was influenced both by classic darkwave acts, such as The Sisters of Mercy or The Mission and today's love metal bands like The 69 Eyes, HIM or To/Die/For. Passionate and forceful rock with a dark twist - a taste you can't miss and that always hits.



GARDEN OF EDEN

WWW.GARDENOFEDEN.HU



FAREWELL TO EDEN

CHECK THEIR WEBSITE FOR FREE FULL-LENGTH MP3S AND A PROMOTIONAL VIDEO AS WELL





DYAS is a fusion of the melodies and lyricism of traditional Hungary, strong grooves and layered electronic sound. Their music welcomes a strong level of improvisation and you can find lots of ethno- and world-music elements in their tracks. Their lyrics are symbolist and surrealist, tackling the depths of emotional life, giving Light and Darkness equal turns. Their aim is the synthesis that sounds ancient and modern at the same time - like a machine in the garden.

DYAS

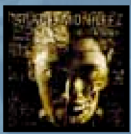
DYAS.HU

INFOSTRIP

SPACE MONKEEZ

SPACEMONKEEZ.COM

RELEASES



INFRAMIND

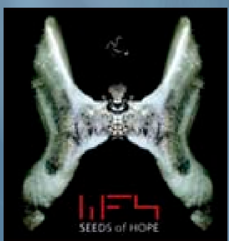
THE VERY FIRST SCENE RELEASE ON A MAJOR LABEL. FIT FOR ALL MOODS. DO GET IT ASAP. GUSTO!



SPACE MONKEEZ took the Hungarian industrial-rock scene by storm. Their sudden release on the major label Universal caused some shock, in the most positive sense. They're on the local music channels, they've got one album and three PVs released and they're aiming for more. The genre they slam with is industrial rock with carefully added elements of breakbeat, heavier industrial and grooves, lots of grooves. Having played before Limp Bizkit and doing one of their latest concerts on mega-party Kollektíva 5, get all prepared - their website is under construction that means surprises. Lots of them.

W.F.S.

WFSMUSIC.COM



SEEDS OF HOPE

DOWNLOAD IT OFF THEIR SITE COUPLED WITH THE PROMOTIONAL VIDEO FOR THEIR SONG SPACECRAFT

WORLD FUTURE SOCIETY or better known as W.F.S. has a promising past, a silent present and a hopefully fruitful future. They play industrial rock and they play it on a Top 40 level. The production quality is over-the-top, the tunes catchy, their music video "let's just play it again". They haven't found one label yet, so they released their album into public domain with their PV and are recording their second album in utter silence. One of the few bands around whose gigs do not make you macho, self-legitimate in anger or rebuttal. They just simply wanna make you feel good. And their cover version of Stereo MCs' Connected at their gigs is just the tip of the iceberg in that.



ION

ALBUM IN MAY, 2006

WEBSITE IS IN THE WORKS

ION figurehead Balázs Temesvári is a long-time player in Hungarian contemporary music, composing scores for theatre performances, staying close to the avantgarde circles as much as possible. His band is a constant mixture of members - only him and his wife, fashion designer Tabbouche are rock solid. ION is contemporary electro, triphop, IDM, psytrance and shoegazer. If you want eclectica, ambience, solid beats and gigs that will become lengedary - yeah, you need them. Their first album is to get finished by May 2006 - when they lightened up after their Russian concerts.



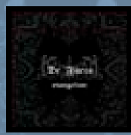


You get into the Hungarian dark scene, you'll constantly meet **DE FACTO.** With their first album in 2003 they scorched themselves in the scene - they're melodic, sentimental and definitely sounding Gothic. Unique riffs backed up with synth layers and the unmistakable vocals of lead singer and guitarist Gyula Tóth will make you understand why this band gathered such a huge fanbase and is a perfect compation for bands like Anathema, Katatonia or To/Die/For.

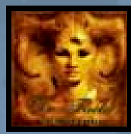
INFOSTRIP

DE FACTO
DEFACTOWEB.HU

LATEST RELEASES



EVANGELIOM

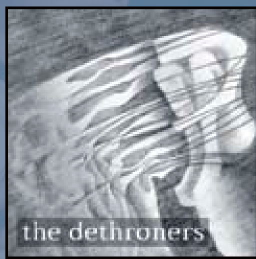


EMPIREUM

THE DETHRONERS are one heck of a talented bunch. They ranked talent search contests for both Hungary (1st price for the biggest Hungarian fest's Talent stage contest) and Austrian ABC Hungarian section in 2005. As for their debut album is also something you can't ignore. Taking one of the most important Hungarian dramas, The Tragedy of Man by Imre Madách, they transformed it into an epic complex metal journey. Their unique sound is aided by their violinist and they also played before Dead Soul Tribe, Paradise Lost and Anathema.



THE DETHRONERS
DETHRONERS.HU



THE TRAGEDY OF MAN

A DECENT TRAVEL TO THE DEPTHS OF THE HUMAN INTELLECT - METAL WILL HELP, IF LITERATURE LESSONS HAVEN'T..



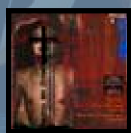


WATCH MY DYING plays complex death/thrash metal with unmatchable precision and speed and impressive stage visuals. Their albums are accessible in both English and Hungarian, on their website you could check out their two PVs as well.

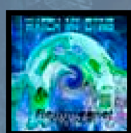
The only reason why these guys didn't win a famous Hungarian star talent search was the fact that they can't be made into glittering stars. Of course not. They're about music.

WATCH MY DYING
WATCHMYDYING.COM

LATEST RELEASES



CLAUSTROPHONY



FLESHMAGNET

INFOSTRIP

SANGUIS IN NOCTE
DIAKSZIGET.COM/SIN



AI VIS LO LOP
NEED DARK ELECTRO BASSLINES FROM BAGPIPE-WIELDING MERCS FROM CARPATHIA? GOTCHA.



SANGUIS IN NOCTE is one mediaeval market-place electro stab. The mixture of the well-known mediaeval melodies with dark-electro basslines and heavy beats makes this band sound as if they came from the 90's - in the very best sense. If you have preconceptions on looks - forget them. They might look like drunken soldiers from Westfalia but how they slam you with the power of eclectica - you gotta check them out. Their similarly covered version of Funker Vogt's self-named track is amazing. Hoi hoi hoi hoi!

INTERZONE INC.
INTERZONE.HU

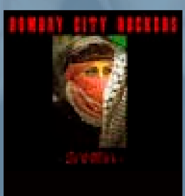


INDUSTRIMENTAL
CHECK THEIR WEBSITE, MOST OF THEIR STUFF IS DOWNLOADABLE AND THEIR VISUALS ARE AWE-INSPIRING!

INTERZONE INC. drills your head into splinters and they need nothing more, thank you. Hungary's biggest power-harsh/-noise industrial electronica crew sounds just like the world is about the end and their lead vocalist, tHamas is right there to prove it - maniacal, fanatical and insane on stage. The best trauma management system for both the band and the audience - samplers, distorted guitars and ill-used beats will show you how cruel life really can be.



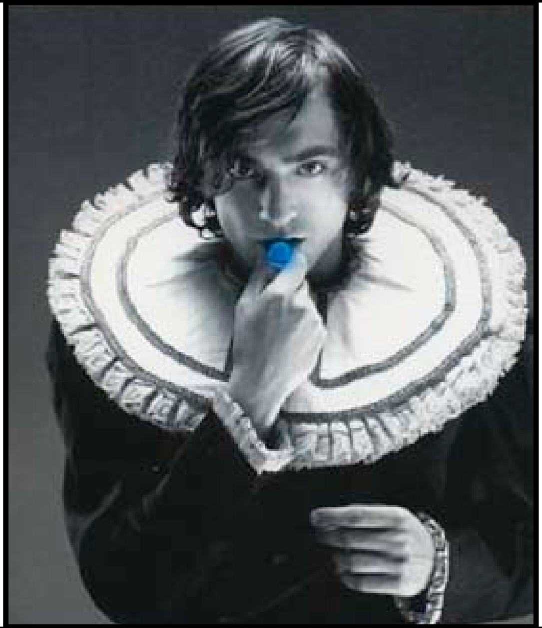
BOMBAY CITY ROCKERS
BCITYROCKERS.UW.HU



SAHIDA
DARK-KILLER PSYCHEDELIC MAYHEM AND A REAL GOOD HEADBANGER AT THAT.

BOMBAY CITY ROCKERS are one of the most significant players in the dark/psy scene, mixing classic industria with the mean psychedelic twist, dripping their unique sound in the blend. Their horroristic, EBM-friendly hard beats with an easily discernible Far Eastern scent are real gems. Their album Sahida brings a fusion of apocalyptic headfuck with Eastern melodies, popping up a new alternative for anyone who looks for new perspectives.





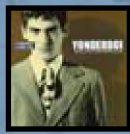
We didn't have a hard time thinking whom to add from the electronic pro rooster. Freshly out of teenagerhood, **YONDERBOI** has a clear-cut success story. His first album, Shallow and Profound was released in 2000, when he was only 19. That album also made him critically acclaimed, so to say. His knowledge of music is subtle, elegant and vast. His mixture of easy-listening, trip-hop and lounge made him equivalent with the biggest names. His latest album, Splendid Isolation takes a turn to the more rock-orientated experiments which might give you Moby as a simile to grab. An absolute necessity.

INFOSTRIP

YONDERBOI

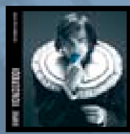
MOLE.DE/ENG/ARTISTS/YONDERBOI.HTML

LATEST RELEASES



SHALLOW AND PROFOUND

THE ALBUM THAT SET THE NEW MILLENNIUM ON FIRE. EASY LISTENING AT ITS VERY, VERY BEST.



SPLENDID ISOLATION

THE HUNGARIAN MOBY STRIKES AGAIN WITH A MORE ROCKISH AND OFTEN MORE DEPRESSIVE TRIP. BRILLIANT.

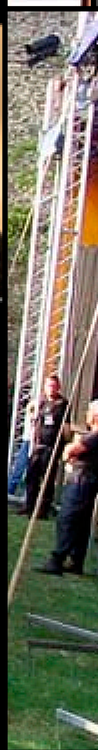


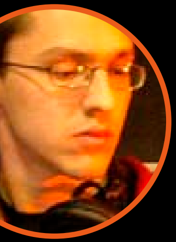












DAMAGE

(LD50 crew)
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web: ld50.hu/users/d4m4g3

STYLE
electro-industrial, psy, hard electro, visual kei

BEST ALBUMS OF 2005 TOP 10
TOMMY PULSE - Land of the Lost (*Stealth Industries*)
NECRO FACILITY - The Black Paintings (*Progress Productions*)
D'ESPAIRS RAY - Coll:set (*Maniac Records*)
EISHIBA & TOSHINORI KONDO - The Yoshiwara (*Victor Entertainment*)
ELECTRO SUN - Pure Blue (*Trancelucent Prod.*)
KORSAKOFF - The Powerrave Experience (*Pro Artist Management*)
CULTURE KULTÜR - Reborn (*Out of Line/SPV*)
JOUJOUKA - Re-Model (*Madskippers*)
SIVA SIX - Rise New Flesh (*Decadance Records*)
BANGGURU - Bangtopia EP (*iDEOLOGY.de*)

ALL-TIME BEST ALBUMS TOP 10
CLOCK DVA - Sign (*Contempo*)
HAUJOBB - Solutions for a Small Planet (*Metropolis*)
INDEX - Sky Laced Silver (*COP International*)
MENTALLO & THE FIXER - Revelations 23 (*Metropolis*)
DJ KRUSH & TOSHINORI KONDO - Ki-oku (*Instinct*)
RONI SIZE & REPRAZENT - In the Mode (*Island Records*)
FLUKE - Risotto (*Virgin Records Ltd.*)
LEAETHER STRIP - Solitary Confinement (*Zoth Ommog*)
FRONT LINE ASSEMBLY - Tactical Neural Implant (*Third Mind Records*)
YELWORC - Brainstorming (*Celtic Circle*)

FIVE MOST FAVOURED TRACKS IN A SET
JOUJOUKA - X-Rock
SPOCK - Enter the Sandman
ROTERSAND - Almost Violent
ICON OF COIL - Android (Moonitor remix)
THE PRODIGY - Voodoo People (Eskimo remix)

BEST BASSLINE
FLUKE - Atom Bomb



NINTH

(LD50 crew)
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STYLE
psy

BEST ALBUMS OF 2005 TOP 10
VOID - Punishment (*Chemical Crew*)
XEROX & ILLUMINATION - XI (*HOM-MEGA Prod.*)
30 SECONDS TO MARS - Beautiful Lie (*Virgin Rec.*)
KORN - See You On The Other Side (*Sony*)
PENTA - Funraiser (*Aura Quake Records*)
SHPONGLE - Nothing Lasts, But Nothing Is Lost (*Twisted Records*)
GHREG ON EARTH - Sigilweaver (*Wirikuta Recordings*)
S.U.N. PROJECT - Wicked (*Yellow Sunshine Explosion*)
TOMMY PULSE - Land of the Lost (*Stealth Industries*)
NINE INCH NAILS - With Teeth (*Nothing Records*)

ALL-TIME BEST ALBUMS TOP 10
INFECTED MUSHROOM - Classical Mushroom (*BNE/ Yoyo Records*)
PENTA - Penta Files (*Spectral Concepts*)
MACHINE HEAD - Supercharger (*Roadrunner Records*)
KORN - Korn (*Immortal/Epic*)
NINE INCH NAILS - Still (*Nothing Records*)
DEFTONES - White Pony (*Maverick*)
SLIPKNOT - Slipknot (*Roadrunner Records*)
A PERFECT CIRCLE - Mer de Noms (*Virgin Records*)
PLACEBO - Placebo (*Elevator Music/Caroline Records*)
SHPONGLE full discography (*Twisted Records*)

FIVE MOST FAVOURED TRACKS IN A SET
DARK SOHO - D.M.I.S.H.
GHREG ON EARTH - Midnight Fire
VOID - Machine
SKAZI - Hit & Run
EREZ/DJ JORG/POSFORD - Messenger

BEST BASSLINE
SHPONGLE - Sixth Revelation



ZERO

(Negative Art Productions)
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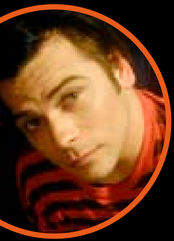
STYLE
electro-rock, metal, dark

BEST ALBUMS OF 2005 TOP 10
PARADISE LOST - Paradise Lost (*Gun*)
ELUSIVE - The Great Silence (*Pandaimonium*)
SYSTEM OF A DOWN - Mezmerize (*American/ Columbia*)
BRAND NEW SIN - Recipe for Disaster (*Century Media*)
HELLFUELED - Born II Rock (*Black Lodge*)
WALL OF SLEEP - Sun Faced Apostles (*Hammer Music*)
THE MOON AND THE NIGHTSPIRIT - Of Dreams Forgotten and Fables Untold (*Equilibrium*)
AHRIMAN - Mistpain Path (*Terranis*)
TURBONEGRO - Party Animals (*Abacus*)
KLIMT 1918 - Dopoguerra (*Prophecy*)

ALL-TIME BEST ALBUMS TOP 10
PARADISE LOST - Draconian Times (*Music for Nations*)
IN THE WOODS - Strange in Stereo (*Candlelight*)
ANATHEMA - Eternity (*Peaceville*)
KATATONIA - Discouraged Ones (*Avantgarde*)
THERAPY? - Troublegum (*A&M*)
TIAMAT - Wildhoney (*Century Media*)
CLAN OF XYMOX - Creatures (*Pandaimonium*)
THE SISTERS OF MERCY - First and Last and Always (*Merciful Release*)
MOONSPELL - Sin/Pecado, Wolfheart (*Century Media*)
BLACKFIELD - Blackfield (*Snapper*)

FIVE MOST FAVOURED TRACKS IN A SET
GOTHMINISTER - Devil
MOONSPELL - Opium
FIREBALL MINISTRY - King
MACHINE HEAD - Davidian
BUTTHOLE SURFERS - They Came In

BEST BASSLINE
MACHINE HEAD - Old



GELKA

(gothic.hu)
email: gelka@index.hu
web: gothic.hu

STYLE

gothic, darkwave, ambient - neofolk - mediaeval

BEST ALBUMS OF 2005 TOP 10

COLLECTION D'ARNELL ANDREA - The Bowels of Despair (*Priskosnovénie*)
FIELDS OF THE NEPHILIM - Mourning Sun (*SPV*)
GAE BOLG - Aucassin et Nicolette (*Auerbach*)
HYSTERIC HELEN - Original Snuff Soundtrack (*self-rel.*)
INTERPOL - Antics (*Matador Records*)
DEPECHE MODE - Playing the Angel (*Mute*)
MORRISSEY - You are the Quary (*Warner Bros*)
PLASMA POOL - Ezoterror (*self-released*)
THE LAST DAYS OF JESUS - Alien Road (*Middle Pillar*)
THE PROTAGONIST - Interim (*Cold Meat Industry*)

ALL-TIME BEST ALBUMS TOP 10

BAUHAUS - Burning from the Inside (*4AD*)
CHRISTIAN DEATH - Catastrophe Ballet (*Cleopatra*)
CRANES - Wings of Joy (*BMG*)
DEAD CAN DANCE - Spiritchaser (*4AD*)
JOY DIVISION - Unknown Pleasures (*Factory*)
MIRAGE - Száll a kakukk fészkére (*self-released*)
ROSA CRVX - Proficere (*Rosa Crvx Production*)
THE CURE - Pornography (*Fiction*)
THE JESUS & MARY CHAIN - Psychocandy (*WEA Records*)
THE SMITHS - Queen is Dead (*Warner Bros*)

FIVE MOST FAVOURED TRACKS IN A SET

ROSA CRVX - In Tenebris
KIRLIAN CAMERA - K-Pax
LOVE IS COLDER THAN DEATH - Wanambi
CRANES - Starblood
ALEC EMPIRE - Ride

BEST BASSLINE

SIEBEN - Barley (as performed by Jane Howden at the Völkerschlachtdenkmal, Leipzig)



GUNHEAD

(independent DJ)
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web: impactpulse.hq.hu

STYLE

electro-industrial, future-pop

BEST ALBUMS OF 2005 TOP 10

AYRIA - Flicker (*Alfa Matrix*)
DEPECHE MODE - Playing the Angel (*Mute*)
HEADSCAN - Pattern Recognition (*Alfa Matrix*)
IMPLANT - Self-Inflicted (*Alfa Matrix*)
MIND IN A BOX - Dreamweb (*Metropolis*)
DAS ICH - Lava Asche (*Dance Macabre*)
PROJECT PITCHFORK - Kaskade (*Candyland*)
VNV NATION - Matter+Form (*Metropolis*)
SERO.OVERDOSE - No Time for "Limited" Silence (*Alfa Matrix*)
GLIS - Nemesis (*Alfa Matrix*)

ALL-TIME BEST ALBUMS TOP 10

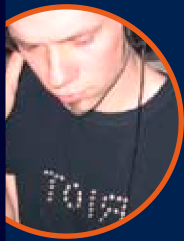
DEPECHE MODE - Violator (*Mute*)
SWAMP TERRORISTS - Killer (*Sub/Mission*)
NITZER EBB - Ebbhead (*Geffen*)
MESH - Who watches over me? (*Columbia*)
APOPTYGMA BERZERK - Harmonizer (*WEA*)
HAUJOBB - Vertical Theory (*Out of Line*)
IMPLANT full discography (*Alfa Matrix*)
HEADSCAN full discography (*Alfa Matrix*)
AYRIA full discography (*Alfa Matrix*)
EPSILON MINUS full discography (*Alfa Matrix*)

FIVE MOST FAVOURED TRACKS IN A SET

IMPLANT - Whispers (Delobbo chromatic mix)
AMDUSCIA - Delirio Asino
VNV NATION - Chrome
EPSILON MINUS - Just Another Long Shot (Glis mix)
SUICIDE COMMANDO - Face of Death (Walking Up the Dancefloor mix by Implant)

BEST BASSLINE

anything done by Bill Leeb or Daniel Myer



U-LAB

(Ipari Szakadárok)
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web: ipariszakadarok.uw.hu

STYLE

industrial, indies, new wave, 80s

BEST ALBUMS OF 2005 TOP 10

FISCHERSPOONER - Odyssey (*Capitol*)
EDITORS - The Back Room (*Kitchenware*)
NINE INCH NAILS - With Teeth (*Nothing Records*)
THE WHITE STRIPES - Get Behind Me Satan (*XL*)
LADYTRON - Witching Hour (*Rykodisc*)
THE BRAVERY - The Bravery (*Island Records*)
BLOC PARTY - Silent Alarm (*Vice Records*)
TEST ICICLES - For Screening Purposes Only (*Domino*)
KRAFTWERK - Minimum-Maximum (*Astralwerks*)
DEPECHE MODE - Playing the Angel (*Mute*)

ALL-TIME BEST ALBUMS TOP 10

NINE INCH NAILS - Pretty Hate Machine & The Downward Spiral (*TVT, Interscope*)
INTERPOL - Antics (*Matador*)
SEX PISTOLS - Never Mind the Bollocks.. (*Virgin*)
SKINNY PUPPY - Process (*American Recordings*)
SOFT CELL - Non Stop Erotic Cabaret (*Mercury/ Universal*)
FRONT LINE ASSEMBLY - Tactical Neural Implant (*Third Mind Records*)
DAF - DAF (*Virgin Records*)
THE CLASH - London Calling, Combat Rock (*Sony*)
FAITH NO MORE - Album of the Year (*Slash*)
DEPECHE MODE - Music for the Masses, Violator (*Mute*)

FIVE MOST FAVOURED TRACKS IN A SET

KLINIK - Blanket of Fog
SKINNY PUPPY - Protest
NINE INCH NAILS - Only
FILTER - Take A Picture (Hybrid mix)
DAF - Als Wars Das Letzte Mal

BEST BASSLINE

FISCHERSPOONER - Emerge



HATEMACHINA

(ld50.hu)
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STYLE

progressive house, minimal, techno, electro, electro-tech, techtrance, hardtrance

BEST ALBUMS OF 2005 TOP 10

LADYTRON - Witching Hour (*Island*)
MICHELLE ADAMSON - Fallen Angel (*Agitato Records*)
AUTO AGGRESSION - Geraeuschinformatik (*Mindbase*)
COMBICHRIST - Everybody Hates You (*Out of Line*)
TIMO MAAS - Pictures (*AE Records*)
JOUJOUKA - Re-model (*Radio Sonic*)
V/A - Chosen (by Yaniv) (*Hadshot Haheizar*)
XEROX & ILLUMINATION - XI (*HOM-MEGA Productions*)
DEEP DISH - George is On (*Positiva/EMI*)
ANTHONY ROTHER - Art is a Technology (*Stahl Industries*)

ALL-TIME BEST ALBUMS TOP 10

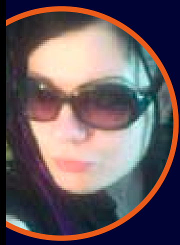
GARBAGE - Version 2.0 (*Mushroom Records*)
PINK FLOYD - Wish You Were Here (*Capitol/EMI*)
THE CURE - Disintegration (*Elektra*)
RADIOHEAD - OK Computer (*Capitol/EMI*)
DAVID BOWIE - Outside (*BMG*)
MASSIVE ATTACK - Mezzanine (*Virgin*)
NINE INCH NAILS - Pretty Hate Machine (*Universal*)
FAITHLESS - Outrospective (*BMG*)
THE PRODIGY - Music for a Jilted Generation (*Mute Records*)
PORTISHEAD - Portishead (*Go Beat*)

FIVE MOST FAVOURED TRACKS IN A SET

MICHAEL DE HEY VS SECRET CINEMA - Another Sweater
IGOR S - Boomerang (Igor S remix)
NORMAN DJ - Electronic Technology
MARCO V - More Than A Life Away (DJ Preach remix)
VNV NATION - Lightwave

BEST BASSLINE

ASYS - From Past to Phuture (A1 mix)



SIS

(ld50.hu)
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STYLE

electro-industrial, dark-electro

BEST ALBUMS OF 2005 TOP 10

GOTEKI - Revolution (*Alphastar Records*)
AYRIA - My Revenge on the World (*Alfa Matrix*)
COMBICHRIST - Everybody Hates You (*Metropolis*)
APOPTYGMA BERZERK - You and Me Against the World (*Gun Records*)
V/A - Volume One.Zero (*Metropolis*)
VNV NATION - Matter and Form (*Anachron*)
LADYTRON - Witching Hour (*Rykodisc*)
MADONNA - Confessions on a Dancefloor (*Warner*)
RÖYKSOPP - The Understanding (*Astralwerks*)
DEPECHE MODE - Playing the Angel (*Mute*)

ALL-TIME BEST ALBUMS TOP 10

GOTEKI - O/S Corrupted Files (*Wasp Factory Rec.*)
GOTEKI - Revolution (*Alphastar Records*)
V/A - Party Monster OST (*TVT*)
JOHN B - In Transit (*Beta Recordings*)
SNEAKY BAT MACHINE - Disco 4 the Dead (*Dark Beat Records*)
ICON OF COIL - Upload and Remixed (*Metropolis*)
HOCICO - Hate Never Dies (The Remix Celebration) (*Out of Line*)
FERRY CORSTEN - Right of Way (*Moonshine Music*)
NEO - Kontroll (*Warner/Magneoton*)
THE PRODIGY - The Fat of the Land (*XL/Maverick*)

FIVE MOST FAVOURED TRACKS IN A SET

GOTEKI - Piranha Advancement
THE AZOIC - Lost
HOCICO - Poltergeist
THE STRAND - Haunted (The Azoic mix)
SOMAN - Pusher

BEST BASSLINE

SOMAN - Pan Tau II



SKIN

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STYLE

dark

BEST ALBUMS OF 2005 TOP 10

APOPTYGMA BERZERK - You and Me against the World (*Gun Records*)
GARBAGE - Bleed Like Me (*Geffen Records*)
COMBICHRIST - Everybody Hates You (*Metropolis*)
KORN - See You on the Other Side (*Virgin Records*)
RÖYKSOPP - The Understanding (*Astralwerks*)
ALICE IN VIDEOLAND - Outrageous (*National*)
NINE INCH NAILS - With Teeth (*Nothing Records*)
SHEEP ON DRUGS - F star star K (*Underground Inc.*)
DEPECHE MODE - Playing the Angel (*Mute*)
GOTEKI - Revolution (*Alphastar Records*)

ALL-TIME BEST ALBUMS TOP 10

INFECTED MUSHROOM - Converting Vegetarians (*BNE - Brand New Entertainment*)
THE CURE - Disintegration (*Elektra*)
FAITHLESS - Sunday 8PM (*Arista Records*)
DIDO - No Angel (*Arista Records*)
V/A - Twin Peaks OST (*Warner*)
ICON OF COIL - Machines Are Us (*Metropolis*)
ANATHEMA - Judgment (*Koch Records*)
GARBAGE - Beautifulgarbage (*Interscope Recordings*)
SIOUXSIE & THE BANSHEES - Superstition (*Geffen*)
DELERIUM - Poem (*Nettwerk*)

FIVE MOST FAVOURED TRACKS IN A SET

APOPTYGMA BERZERK - Cambodia
TERMINAL CHOICE - Boys Don't Cry
BONANZA BANZAI - Rosszkedv
GARBAGE - Cherry Lips
THEATRE OF TRAGEDY - Image

BEST BASSLINE

SIOUXSIE & THE BANSHEES - Cry



ESTEE

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STYLE

future pop, electro-industrial, synth-pop

BEST ALBUMS OF 2005 TOP 10

- APOPTYGMA BERZERK - You and Me Against the World (LTD ED) (*Gun Records*)
- VNV NATION - Matter + Form (*Anachron*)
- GRENDEL - Soilbleed EP (*Noitekk*)
- REAPER - Angst EP (*Infacted Recordings*)
- COMBICHRIST - Everybody Hates You (*Metropolis*)
- [SITD] - Coded Message 12 (*Accession*)
- V/A - Endzeit Bunkertracks (*Alfa Matrix*)
- V/A - Awake The Machines Vol.5 (*Out of Line*)
- NAMNAMBULU - Blinded EP (*Infacted Recordings*)
- MELOTRON - Wenn Wir Wollten CDM (*Synthetic/SPV*)

ALL-TIME BEST ALBUMS TOP 10

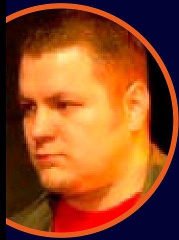
- APOPTYGMA BERZERK - APBL2000 (*Metropolis*)
- ICON OF COIL - Machines are Us (*Metropolis*)
- VNV NATION - Standing/Burning Empires (*Dependent*)
- ASSEMBLAGE 23 - Storm (*Accession/Metropolis*)
- DE/VISION - Devolution Tour Live 2003 + I Regret 2003 (*SPR*)
- V/A - Zillo Club Hits 9 (*Zillo/Alive*)
- MELOTRON - Weltfrieden (*SPV*)
- T.O.Y. - White Lights (*A Different Drum*)
- DEPECHE MODE - 101 (*Mute/EMI*)
- NITZER EBB - Ebbhead (*Virgin/Mute*)

FIVE MOST FAVOURED TRACKS IN A SET

- APOPTYGMA BERZERK - Until the End of the World
- ICON OF COIL - Access and Amplify
- NEUROTICFISH - Skin (Binary 2002)
- PUNTO OMEGA - Punto Omega
- REVOLUTION BY NIGHT - Faithless (remix by Ronan Harris)

BEST BASSLINE

NAMNAMBULU - Memories (Club remix)



SICK-RAM

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STYLE

electro-industrial, future-pop

BEST ALBUMS OF 2005 TOP 10

- COMBICHRIST - Everybody Hates You (*Out of Line*)
- NEUROTICFISH - Gelb (*Strange Ways*)
- VNV NATION - Matter and Form (*Anachron*)
- FEINDFLUG - Volk Und Armee (*Black Rain*)
- GOD MODULE - Viscera (*Out of Line*)
- V/A - A Tribute to Nitzer Ebb (*Xenomorph*)
- [SITD] - Coded Message 12 (*Metropolis*)
- HAUJOBB - Vertical Mixes (*Out of Line*)
- FUNKER VOGT - Navigator (*SPV*)
- APOPTYGMA BERZERK - You and Me Against the World (*Gun Records*)

ALL-TIME BEST ALBUMS TOP 10

- VNV NATION - Futureperfect (*Dependent*)
- COMBICHRIST - Everybody Hates You (*Out of Line*)
- NEUROTICFISH - Les Chansons Neurotiques (*Strange Ways*)
- APOPTYGMA BERZERK - Harmonizer (*Metropolis*)
- COVENANT - United States of Mind (*SPV*)
- FRONT LINE ASSEMBLY - Tactical Neural Implant (*Wax Trax*)
- HAUJOBB - Solutions for a Small Planet (*SPV*)
- WOLFSHEIM - Spectators (*Indigo*)
- CUT.RATE.BOX - Dataseed (*Accession*)
- FUNKER VOGT - Execution Tracks (*Zoth Ommog*)

FIVE MOST FAVOURED TRACKS IN A SET

- VNV NATION - Beloved
- NEUROTICFISH - Skin (Binary 2002)
- COMBICHRIST - Blut Royale
- ICON OF COIL - Dead Enough for Life
- LEAETHER STRIP - Suicide Bombers

BEST BASSLINE

FUNKER VOGT - Killing Fields



LIQUID

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STYLE

synth-pop, future-pop, electro, industrial, new wave

BEST ALBUMS OF 2005 TOP 10

- HOCICO - Blasphemies in the Holy Land (*SPV/Out of Line*)
- NEUROTICFISH - Gelb (*Strage Ways*)
- KRAFTWERK - Minimum-Maximum (*EMI*)
- ANDY BELL - Electric Blue (*Sanctuary/CLS*)
- MELOTRON - Cliché (*Synthetic Symphony/SPV*)
- DEPECHE MODE - Playing the Angel (*Mute*)
- [SITD] - Coded Message 12 (*Accession*)
- FUNKER VOGT - Navigator (*Synthetic/SPV*)
- KMFDM - Hau Ruck (*Metropolis*)
- DECODED FEEDBACK - Combustion (*Out of Line/Metropolis*)

ALL-TIME BEST ALBUMS TOP 10

- RECOIL - Liquid (*Mute*)
- DEPECHE MODE - Violator (*Mute*)
- ERASURE - Erasure (*Mute*)
- DE/VISION - 6 Feet Underground (*Drakkar*)
- FRONT LINE ASSEMBLY - Tactical Neural Implant (*Third Mind*)
- HOCICO - Blasphemies in the Holy Land (*SPV/Out of Line*)
- SHEEP ON DRUGS - Greatest Hits (*Smash*)
- GRAVITY KILLS - Gravity Kills (*TVT*)
- NEUROTICFISH - Gelb (*Strange Ways*)
- KRAFTWERK - Minimum-Maximum (*EMI*)

FIVE MOST FAVOURED TRACKS IN A SET

- MELOTRON - Folge Mir Ins Licht
- NEUROTICFISH - The Bomb
- DEPECHE MODE - Enjoy the Silence
- DE/VISION - Blue Moon
- APOPTYGMA BERZERK - In This Together (Flipside club mix)

BEST BASSLINE

DAS ICH - Destillat (VNV Nation remix)



BENCE
(ld50.hu)
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STYLE
party gothic, dark

BEST ALBUMS OF 2005 TOP 10
CORVUS CORAX - Cantus Buranus (*Roadrunner*)
VNV NATION - Matter + Form (*Subspace Communications/Playground Music*)
IN EXTREMO - Mein Rasend Herz (*Universal*)
DEINE LAKAIEN - April Skies (*Capitol*)
GOTHMINISTER - Empire of Dark Salvation (*Art Music Group*)
DOPE STARS INC. - Neuromance (*Trisol*)
THE LAST DAYS OF JESUS - Dead Songs (*Strobelight*)
NINE INCH NAILS - With Teeth (*Nothing Records*)
RAMMSTEIN - Rosenrot (*Universal*)
SYSTEM OF A DOWN - Mesmerize (*American/Columbia*)

ALL-TIME BEST ALBUMS TOP 10
CORVUS CORAX - Viator (*Pica Records*)
DEINE LAKAIEN - Acoustic (*Chrom Records*)
ROSA CRVX - Noctes Insomnes (*Rosa Crux Production*)
QNTAL - III. (*Noir Records*)
RAMMSTEIN - Sehnsucht (*Motor Music*)
HELIUM VOLA - Liod (*Chrom Records*)
SOPOR AETERNUS - La Chambre D'echoe (*Apocalyptic Vision*)
ENGELSSTAUB - Anderswelt (*4th Dimension*)
TYPE O NEGATIVE - Bloody Kisses (*Roadrunner*)
THERION - Theli (*Nuclear Blast*)

FIVE MOST FAVOURED TRACKS IN A SET
CORVUS CORAX - In Taberna
AND ONE - Panzermensche
DEINE LAKAIEN - Stupid
ROLLING STONES - Paint It Black
ÁKOS - Jel

BEST BASSLINE
HELIUM VOLA - Veni Veni







DARKNESS is the new meeting point for Goths in the heart of Budapest. Spooky decoration, catchy dish names and an especially good cook makes any visit a memorable one.



Even artists who tour Budapest love the place. Above is dark psy god XENOMORPH with his entourage of dreadlocks, skeletons and other miscellania.



German synth-pop masterminds DE/VISION after some mighty chilling.



UK e-punk revolutsiya GOTEKI with some LD50 members. Freezing.


Nyitva:12-24
Házhozszállítás:
0620/801-19-33
Darkness
Horror Étterem
1137., Budapest, Hegedűs Gyula u. 2.

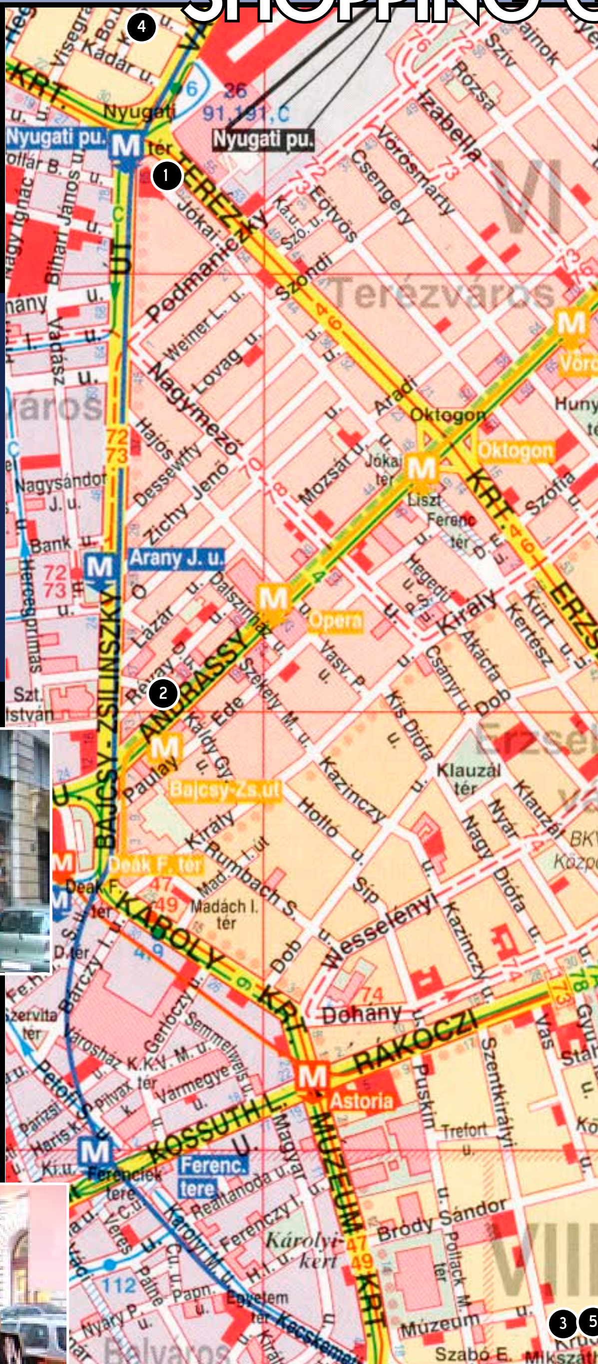
BUDAPEST SHOPPING GUIDE

This is your guide if you're in Budapest (or you're thinking about coming) and you need a few guiding tips and hints - where to go, what to visit, what are the local meeting points. Ten shops for the industrial/gothic crowd - allez allez!

MCD

1061 Jókai u. 40.

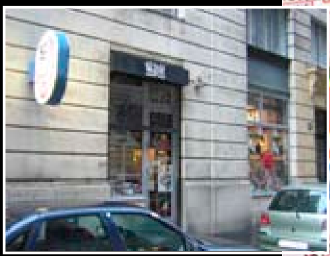
Situated right next to the Nyugati Railway Station, this **all-genre music store** has some interesting selection of oldschool EBM-electro/guitardustrial CDs much in the vein of Swamp Terrorists and Cubanate. Older rivet- and cyber-heads can find classical rave, acid and psytrance compilations as well. (1)



The Budapest maps in this article are used with kind permission by Cartographia Ltd. at **www.cartographia.hu**.

WAVE

1062 Révay köz 2.



The oldest surviving Budapest shop with a gothic/industrial/indie corner. From newschool electro to some older Zoth Ommog materials and only 2 minutes' walk from the monumental Bazilika building. It even has a twin shop a few steps away named Trance Wave and we needn't say more about that. If you'd grab some guitar-indies or alter-pop or a few surviving zines, don't miss this place. **(2)**

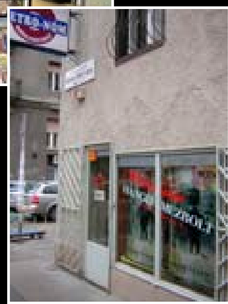


METRONÓM

1132 Kresz Géza u. 11.
http://www.metro-nom.hu

If you're into Depeche Mode, synth-pop, older electro-industrial and all the releases this scene embraces, this is the shop to check out. A wallful of new CDs, a couple of DVDs, posters, teeshirts and some intriguing rarities from the beginning of the nineties. Can't emphasize it hard enough that this shop is primarily for the DM-related people but it's so much in the city centre that we'd really blame you if you didn't give it even a quick check-in. **(4)**



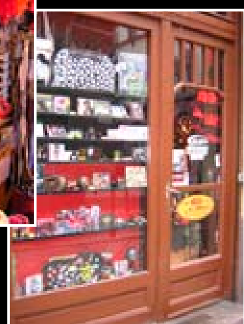


IGUANA

1088 Krúdy Gyula utca 9.

Even though the main profile of this shop is retro '50-'70s style fashion, it still has a lot to offer for people who prefer the punkish look. You won't find any latex and black lace here, but if you are looking for Nightmare Before Christmas accessories, Lucky 13 t-shirts, boots and generally something different and unique, this is the place to go. They also have a small, but nice selection of CDs (ranging from Elvis and Nick Cave to some of the finest indie-rock) and probably the biggest selection of pins and patches in town. **(5)**

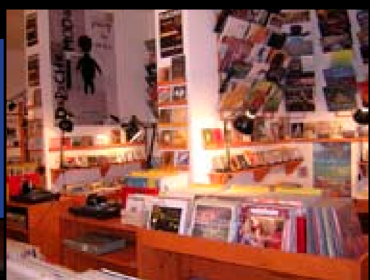


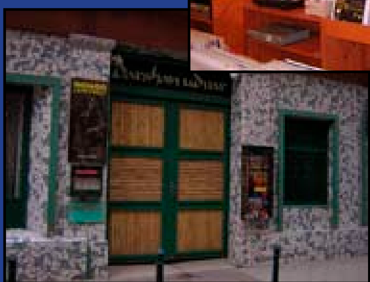


INDIEGO

1088 Budapest, Krúdy Gyula u. 7.

If this shop is not really abundant in the newest electro-industrial, you can still find second generation Goth, quite a selection of Die Form and a plethora of Cold Meat Industry releases here. Do pay this shop a visit even if you're far from Goth/Industrial as you can find a hearty selection of jazz, drum'n'bass, electro, world music, lounge etc. Vinyls also for sale and you can grab some nice rarities off the second hand corner as well. (3)

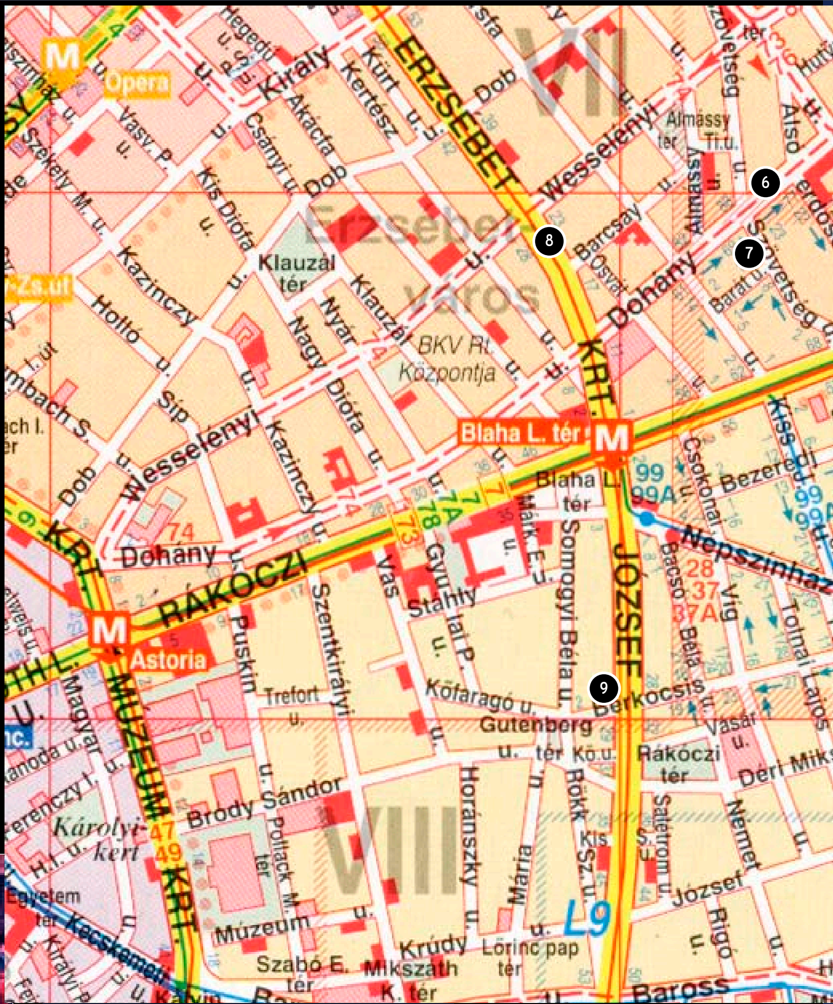


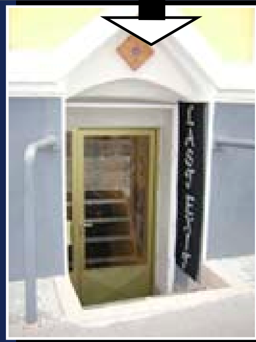


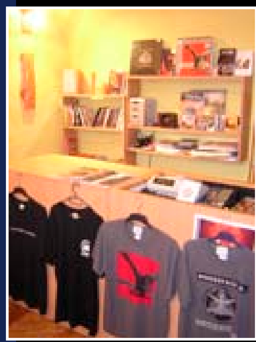
CIÁNKÁLI

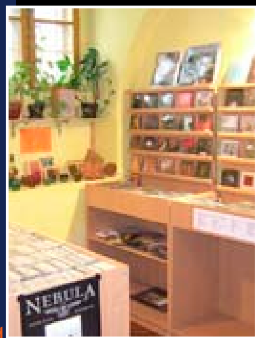
http://www.majomketrec.hu/uzlet.htm
store #1: 1074 Dohány utca 68. **(6)**
[ph] (06 1) 341 0540 or 0630 346 5249

A store for Goth wannabes, punks and alternatives. Second hand clothes and boots here, a bit of an accessory, hats, leather trousers, boots and some more boots. Ciánkáli has two store in Budapest, one just beside the Gabriel Gothic Shop and very near the Démon store. If you're fishing for some clothes with nothing special in mind, check this triangle of shops. The Ciánkáli has a certain established renomé to its name, we have to mention that.













GABRIEL GOTHIC SHOP

1085 Szövetség u. 23. (*5 minutes from Blaha Lujza Square, on the first floor, right above the NemArt shop*)

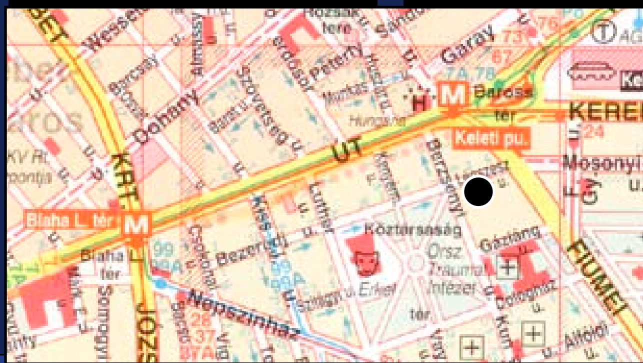
Classical and highstyle Goths should check out this second-storey shoppe for Gothic clothing and accessories, jewellery, a couple of zines and sometimes some Hungarian bands' CDs as well. If you stay for a longer period, you could easily have some garment prepped for yourself. This is also a meeting point for teenage Goths and members of the Gabriel Gothic party-organizing committee. **(7)**

DÉMON

1073 Erzsébet krt. 19.

So-called extreme clothes await for all intruders! You can buy the clothes you see here off the shelves but you're better off if you make the Démon crew sew one suited for you. The founding section of the Démon shop co-exists between Münich and Budapest, so Germans could also pray for a Démon store. No CDs, accessories or jewellery here. **(8)**

The Budapest maps in this article are used with kind permission by Cartographia Ltd. at **www.cartographia.hu**.

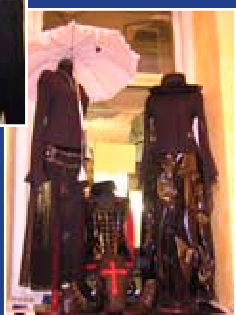


BLACK STYLE

http://feketestilus.fw.hu/
1088 József körút 19.
[ph] 06 30 944 0950 or 06 70 211 4072

The newest Gothic cloth-shoppe! Near to one of the bigger city squares (Blaha Lujza square), this store has classical Gothic embroidery, brooding classical Goth tunes and obviously you can order your own clothes pointing to some older X-Tra-X catalogue and sketching up a few differences. Shop's in the courtyard, be aware if you're looking for this place. **(9)**





LAST EXIT

http://lastexit.hu
1081 Légszesz u. 4.
[ph] (06 1) 323 1776

The latest shop in town. Springing up from neofolk/harsh noise and ritual roots, this shop also boasts the newest releases in electro-industrial, futurepop, dark electro and its kin. Don't forget to check out the second hand corner, the eventual gothic metal releases and a couple of neofolk/contemporary book releases and a few teeshirts. Last Exit also runs a neofolk/industrial zine entitled Magna, four issues a year, now with an official CD release.

LEAETHER STRIP is BACK!



Quite a long and much-whispered-about hiatus has ended in 2k5 with the return of EBM legend Claus Larsen, better known as LEAETHER STRIP.

After his masterful albums Solitary Confinement and Underneath the Laughter in 1992 and 1993, it was high time for him to return and talk to us about his present, past and future.

Interview by: Alan the Wild

You can find Claus @ http://myspace.com/leaetherstrip

We know little about your pre-Leaether Strip musical activities. What projects were you involved with and in what genres?

Claus: The first thing I was involved it was more a teacher/student thing. The guy I bought my first synth from, Paw, became a close friend, too and he showed me how a synth worked and made me learn different basslines from Fad Gadget and Depeche Mode songs. It was like it came natural to me, I learned them very fast and he gave me more and more difficult stuff to learn. Then he had to study and I was on my own. But I got started on writing my first songs. I had a double cassette recorder where I could make "fake" multi tracks one. I made all sounds with the little Moog, even all the drum sounds. I didn't have a sequencer then, so it was a good way to learn to be on the beat. The first songs were very melodic techno pop songs with that melancholic edge I still think I have in the music I do now. After I got the synth I had a 12 song demo tape done in 1 year. I of course thought it was the best demo tape anyone had ever made. Hehe.. but the irony of it was that a label in Copenhagen thought they heard talent and they told me to make more songs and to keep sending the songs as I had recorded them.

So then I went wild. I slaved at the synth for hours and hours everyday getting better at it as time went by. I later teamed up with Paw again, to form a new band, Decode. We did different styles but the songs had a harder edge then the earlier stuff. We released one single called "Planet of youth". Then I left. After that I went into the instrumental faze. I had more ambition that, I guess. I really wanted to make something special. And not just to go for chart success. So I kept writing songs and learning myself to compose the kind of songs I am doing now.

Apart from the early LS tracks featured on Getting Away with Murder/Yes I'm Limited Vol. 3., are there any rarities (unreleased tracks,demos, remixes) in the vaults of the Strip Farm? If yes, do you have any plans with them?

I have all the songs I ever wrote on tape here. But there isn't any plans to release any of them. It's my private little thing I listen to once in a while. From the Leæther Strip period every single song I wrote is released. If I can't hear that a song is going somewhere, I never finish them. They get dumped. So all the songs I finish are in my view 100% quality.

What bands and projects had the greatest impact on you when starting Leaether Strip back in the old days?

Still the biggest impact a record ever gave me was Depeche's "Black Celebration". It still stands to me as the "perfect" album. I was deeply inspired by it. Around the time Leæther Strip was formed I listened a lot to the bands on the Play it Again Sam label and Antler Records. I loved Klinik and Die Form a lot back then too.

The offer you accepted was of the label Zoth Ommog headed by Talla 2XLC. Did you have any other notable offers?

I mailed out 3 tapes. One to Mute Records, they never answered. One to Play it Again Sam, they were very interested but wanted more music. Zoth Ommog said "99 % of the tapes we get are crap, and we want you to sign with us now."

So I went down there and we re-recorded the demotape. So I was very lucky. ot many bands get signed one week after mailing out 3 tapes.

The beginning of the nineties also welcomed Psychopomps beside your projects in the Zoth Ommog territory. Did you know the Psychopomps guys from earlier times or only when you got to the same label? What was the Danish Industrial/EBM scene like then?

I was the one who got them to play in the first place. I was working at a radio store near here, and they came to the store and I made them use all their money on records i ordered home for them, hehe. Then I showed them my homestudio and they were hooked. I sold them one of my synths and gave them a few hints on cheap ways to record. So they became close personal friends. They recorded their first album at my 1 room apartment, on my instruments. There wasn't any scene here at all. The only little scene there was was in Copenhagen and that's far far away from us. We only had the private parties we held, if we wanted to listen to our kind of music. It was OK, though ever since I was a kid, I never liked the music the other kids liked. I was the strong loner not giving a shit about the group pressure and fashion race. If we had to go to any concerts, it was off the Sweden or Copenhagen. We were a group with around 15 people living near Aalborg. We all knew each other because of the music. Fun times.

Leaether Strip's unique sound was obvious and striking from the early (Pleasure of Penetration, Science of the Satanic Citizen) records. Topics of politics, social problems, well-driven beats and bass lines. What were your inspirations at the time of these records?

I was getting more and more into that harder industrial acts around then (Skinny Puppy, Ministry) But again I wanted to have "my own" style, So I listened a lot to classical stuff, too. it has always been important to me to get into different styles of music.

Until this very day, Solitary Confinement is still one of the most important and best industrial/EBM albums. The amount of development was very huge and very visible to perceive. How important is this album for you in your whole oeuvre? Which LS album means the most to you?

I think the development came mainly because I used all the little money I had on 2 new synths and a new 4-track tape recorder, I could then get more of my ideas out in my music and that made a huge difference, 'cause I was using the old synths to the max.. When you put 100% of yourself in ALL the albums you don't have a favourite. I do think the new album is the one that had the biggest impact on me personally. They all are my babies. It's also a matter of taste which one people like the most. The age of the listener also means a lot. I learned that the favourite records of most people came out in their late teens. Maybe it's a nutty idea but it was true with most of the people I asked.

The album in 1993, Underneath the Laughter is more complex than its predecessors and it still continues to cope with serious issues like religious fanaticism or racism. In the booklet you had a welcome note to Hungarian fans. Why? Was that because of a unique event or experience?

Because some Hungarians there were kind enough to ask and invite me down there several times and I got a lot of fan mail from there. It was just to say thanks for the support and because I felt bad about not going there. I still fell I have a lot of support from Hungery. I hope one day that I will be able to give something in return.

Serenade for the Dead shocked the industrial/EBM scene in 1994. What inspired you to make a dark-symphonic album like that? There were rumours that you planned a sequel. Is that true, can we expect a SFTD Vol. 2?

I still have great love for that album, I did do something like it before Leæther Strip, so it wasn't that new to me. My dream was then and still is, to make a film soundtrack and I had hoped someone would notice that album and maybe ask me. No one did though. I don't know if I will do an album like that again. But if someone has a film they want a soundtrack made for, I'm there like a fly on a turd. I will still have the usually intrumentals on my albums. I love to make songs like that, to make the music leading you ahead and you never know where it takes you.

The LP Legacy of Hate and Lust may not be as aggressive as your previous works. More personal songs can be found on the album and the less distorted vocals also caused some surprise to the audience. What was the reason behind that change?

If I look back, it might have something to do with me finally finding true love. Who knows, maybe it gave me a more poetic vibe. I never really sit down and analyze my albums after they're made. I leave that up to you guys, hehe. I just write what comes out of my brain..

More attentive fans could meet Kurt's name for the first time on this album amongst the greetings part of the back cover. Your track 13/6 - 1994 is a memento to your meeting. As far as I know, this is the first time that you publicly admitted your relationship and sexual preference. Why did you decide so?

Because I met Kurt and when you find the love of your live, you simply don't want to hide anymore. I was through with the painful and self-destroying double life. Anyone who experienced true love knows what I am talking about, you just want everyone to know and share the happiness.

What was the harder (if it was hard at all): to admit it in front of your friends and family or in your broader musical surroundings? Did you receive any negative comments on this issue from your fans or musician colleagues?

I wouldn't have done it if it wasn't because I met Kurt. I had to come out, 'cause I had to share my life with Kurt and there is no way to hide that. It was horrible to come out to the people I loved. The reason you don't do it is because you are too scared that you will lose the ones you love. I didn't lose anyone I loved of course, but the thought about losing them grows into this huge monster.

Have you regretted your coming out?

I wish I had done it in my teens. But it happened when I was ready and there wasn't anything else to do. I can only advise people to do it as soon as they are ready. The people who truely love you will only support you. But love will make you stronger than you think. That's what made me do it..

The album Rebirth of Agony followed quickly - according to some critical tongues, too quickly - in the heels of Legacy... in 1996. What do you think?

Not to me, the album was made - so why not release it. I like to get things out as soon as possible. Becasue I go into a sort of "no man's land" when I have a release ready and waiting for its release. It's like I can't get on with new music until the other release is out in stores. Strange, I know. If you wait too long, you get heat from the fans and now you also get it if you're too fast. Funny world this is, hehe..

After several best of compilations we received a Soft Cell tribute EP in 1997. How did you end up with covering Soft Cell?

They were a really big part of me growing up. Their lyrics really went straight to me. It was like Marc was singing to me, hehe.. I could really relate to their words and music. So I thought it was time to give something back as a "thank you guys". I never got any reaction from them sadly. I wanted to mail Marc Almond a personal copy and letter. But they were too paranoid to give me his address. Maybe they thought I was Jack the ripper. Anyway, I was very glad I did it, though the title was completely misunderstood, hehe, it was meant as a joke and not as a "homosexual statement". I guess irony can be misunderstood at times.

Self-Inflicted in 1997 is a completely unique LS album with lots of surprising twists and vocals in music (like Coming Up For Air). Did you ever think that it could be dangerious experimenting so much out of the "LS boundaries"? What feedbacks did you get concerning this album?

I have always experimented and done different styles through my history. That's why Leæther Strip was started really. 'Cause I was tired of all this putting labels on things and styles. Self-inflicted sold more than twice the amount as Solitary Confinement did, so I guess I must have done something right. I will always do different styles, I can go from the simplest bleep stuff to the symphonic pieces. I still think I have a certain sound in different styles I am doing. Who else but me can deside the "LS boundaries"? I thought people liked this scene because of the artistic freedom the artists have. Unique music for unique people.

After the album we've gotten the third part of Yes I'm Limited and then the re-release of SFTD. Then came the collapse of Zoth Ommog...how did you live with these events? Did you regret accepting the Zoth Ommog offer?

When I found out what mess Music Research was and how the money was spent, I was very surprised it lasted more than a year. All the artists were treated like we should be honoured to be on the label and to be connected to the oh so mighty "you know who", He didn't give a rat's ass about the music. He had nothing to do with any of the music. Anyway, I don't want to mess around with it too much, I get very mad when I think about. When you think a person is your true friend and he will do what he can to help you and then he pisses up and down your back as soon as you turn away.. I can give you an example.

When I got married to Kurt, He made a big enlargement of the wedding picture from my web page at the time and wrote, "FAGGOT ASS" on it and used it as a dart thing. it hung in his office. Enough said. He doesn't want to meet me. I can tell you that. When a person gives you 5 years of deep depression you have a hard time forgetting. He wasn't the only one though. I was loyal to them and made them a lot of money for all those years. Thanks God I'm over that, now. It is a new day and now I have some wonderful people to work with at Alfa Matrix..

What happened to you between 1997 and 2000? Carry Me was released under Bloodline. According to the news it would have been a prequel/promo to a new album/EP named Object AE. What happened after releasing Carry Me? What's with the planned album/EP?

No album was planned, that was lies. Bloodline got scared of Talla and pulled "Carry me" off the market and I never heard from them again. When I got signed to Alfa Matrix, the Bloodline people tried to scare the German distributor away by spreading lies. When they smell money, all the rats come out. This time I am ready for them.

You completely disappeared between 2000 and 2005. No news or confirmed rumours was in the air about you in that period. Your only trace was a LS remix on the KiEw - Diskette album. What's the history behind that remix?

Not a big story really. He asked me nicely through a mutual friend and I had one of my good days and did it. I left that little message in the start to "leave a light on". I guess I knew deep down that I would return in some form.

In 2005 there were more and more sounds on numerous forums wanting Leaether Strip back. Did you follow these forums? Did these fan wishes had any help or motivation to your rebirth?

No, I didn't, I stayed as far away from the music scene as I could, Every little reminder was bringing me pain. I did hear a little about some of the rumours through friends. Maybe I would have returned faster if I had read them, who knows.

At the end of the 90's you were in constant connection with the LS fans on the AE mailing list. It was very important to us, fans, that we could have communicated with you both in LS and personal topics. Do you have a similar role in mind for your MySpace page as well? Will there be a new official LS website?

I do have plans to do a more "real" home page, but for now the Myspace will have to do. I read everything every day on it. And I will keep all informed on what I am up to. I think that's ok for now. Because I want to make a lot of music. That's the most important thing for now. I don't have time to answer every single message, though, But I read them all for sure, each day.

How did the cooperation with Alfa Matrix spring up? Did they initiate this or did you feel that it is time to come back?

Seba from Alfa Matrix was the only person really, who kept in touch - even kept on writing while I was not answering him. He was asking for compilation songs and I had a half done sond on the PC. And thought it was time to let the fans know I wasn't dead. And as you know, it opened up a waterfall of songs.

The new album is released both on 2 and 3 CD versions. How much of its contents is fresh? Or did you have previous ideas and demos reworked on the CDs?

I had a little of the 2 instrumental songs written, not a lot, though. Also "this is where I wanna be" the music was almost done. So 99% is fresh.

Compared to previous albums there are more, very intimate and personal tracks on this album (Back in Control, Slam, Dying Is Easy - Life Is Harder). This openness is not only surprising in the oeuvre of Leaether Strip but also in the industrial/EBM scene as well. Don't you think that this opening up will be considered exaggerated by many?

No. Not at all. I have always been personal in my songs. That's maybe the reason. A lot of the mails I get say that people can relate to what I sing about. Life is for me too short to be closed-minded. If some think my innermost feelings are exaggerated then they should buy CD's where they sing about nothing. The amount of CDs with songs like that is huge :)

On your MySpace page you mentioned the possibility of making a Depeche Mode tribute album. How fat are the chances for that? Which DM songs do you feel you'd love to rework the most - and which are that you wouldn't at all -if this album will really be realized?

About that DM cover thing. I could for sure see myself doing one, but not at this moment in time, maybe later in the year. I had a thought about making a full coverversion of the whole "Black Celebration" album. I have so many thoughts about what to do next, so I am going to go with the flow and do more songs and see where that leads me.

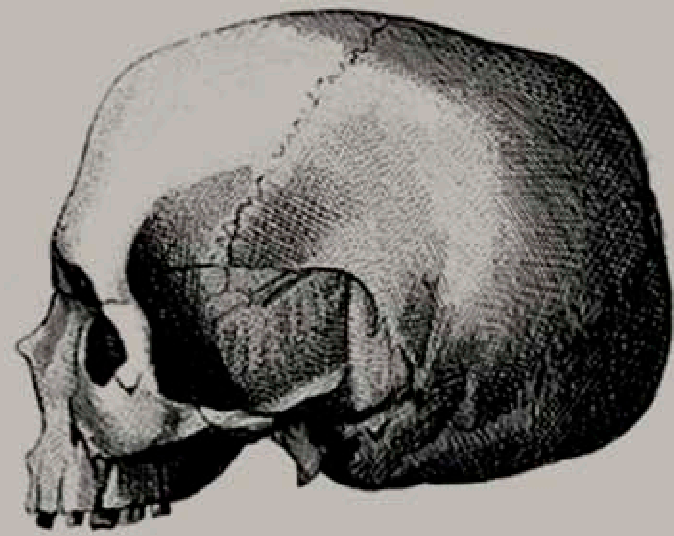
In the old days LS remixes were famous for their qality. Alfa Matrix is famous for releases remix-only bonus discs. Will you do remixes for in-house bands?

I already did one remix + a guest vocal. But I can't tell you for which bands. Orders from above, sorry. But both songs ended up great. Alfa Matrix are good to me, so I will be good to them, so I'm sure I will do remixes and stuff in the future. A lot of talent to work with.

What plans do you have for 2006 beside the soon-to-be-expected Klutae EP and album? Any chances for LS gigs?

No gigs planned still. I know it is a dream to get me to your city and give the best gig ever, but my back is really bad at the moment, it's been getting worse for over a year now. I hope the doctors can help me, bacause I can barely lift a shopping bag without having to stay in bed for a day. For now I will work the studio and hope for my back to get better over the summer.





NEGATIVE ART
Prod.



INFOSTRIP

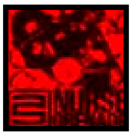
ANGELSPIT

WWW.ANGELSPIT.NET

photos by Paul Ward



RELEASES



NURSE GRENADE EP
6 TRACKS & 3 REMIXES FROM ANXIETY WHISPERS, IKON & THE CRYSTALLINE EFFECT!!



SURGEON-X.COM

Sydney's cyberpunk revival culminates in the creative node ANGELSPIT - indie zine distro ZOOG with design diva and hair extension artist DESTROYX team up to destroy PAs and have helluva good time in the meanwhile. ANGELSPIT is Sheep on Drugs meets Lords of Acid of the new era. We really really had to talk to them.

R. U. Sirius countercultural icon and truth ranter once said, "*Cyberpunk is what cyberpunks listen to.*" How do you define cyberpunk now, at the beginning of 2006 and how does ANGELSPIT embody this concept?

Zoog: For us, Cyberpunk embodies a 'Do It Yourself' attitude through art, by using technology against the status quo. Technology is a tool for motivation, not procrastination. So often does technology become the basis and focus of music and creativity, which is not what it is actually designed for - to be a tool for creative expression.

How important is style and the glossy cyberlook for you, how much do you adhere to "Style over substance"?

Zoog: We work in the field of aesthetics, so we pay a lot of attention to style. This doesn't mean that we don't put a lot of substance into our work – we pay a lot of attention to details - musically, lyrically and aesthetically.
Destroyx: All of these things are interconnected for us. You can't easily separate imagery from music, so we put a lot of detail into both the music, the artwork and our presentation as a band. A band's presentation really effects the way audiences perceive music.

Which do you prefer, first-generation Mirrorshades cyberpunk with VR, cyberspace, sprawls and ICE or second-generation CP with social impacts, nanotechnology, politics and a continuous disconnection with the previous punky attitude? Why?

Zoog: A mixture of both attitudes. How can you separate political activism from the punk attitude?
Destroyx: We embrace technology as the driving force behind our music. We use it to create our music, and the social effects of technology forms the basis for many of our lyrics.

How strong is the Australian cyberpunk community, who are the key people there, who are the main communities, where do they hang out, what special Australian CP books or movies are there to look out for?

Zoog: Due to the size of Australia's population, Cyberpunk is more of an influence what than a subculture. It is greatly interwoven within the goth industrial community as well as the avant garde art scene.
Destroyx: In Sydney there is an art collective call MechAnarchy who have cyber shows/installations with bands, artwork, robotics, fashion and interactive electronic installations. Of course, who can forget Stelarc the posthuman performance artist and Severed Heads the original founders of cyber electronic music.

***Which part of fuck off don't you understand?* is your slogan and knowing your music and reading your previous interviews it's pretty much understandable. Whence comes the angst, what are the first three things that your anger would destroy if you could focus it?**

Zoog: 1) **John Howard** (Australia's Prime Minister and a weak, vacuous, greedy capitalist) and **George W. Bush** (for obvious reasons), 2) **Television** – it's the most effective form of brain washing & breaking the human spirit and 3) **Consumerism** – it makes people unhealthily competitive, noncommunal, uncreative and unhappy. It makes people dissatisfied with who they are, instead giving them impossible ideals and notions of what they could be.

How did Nurse Grenade realize from an idea to an EP - what were the steps from listening and partying to music to making your own?

Zoog: We've always been creative together – we used to make zines together and also ran a zine distro for a while. Making music was the next step.
Destroyx: We decided to put down a couple of tracks, and **Nurse Grenade** was the result.

Gnarling riot grrl vocals, riff-infused electronica, pounding beats - ANGELSPIT's music definitely calls for images of Johnny Silverhand of CP2020 and feels like an organic mixture of lots of bands with the same kind of anger management problems, from RevCo through Sheep on Drugs to the Thrill Kill Kult, even. Who (and what) were and at the present moment, are, your greatest motivations?

Destroyx: Our favourite bands and influences are Sonic Youth, Skinny Puppy and of course some of the other bands in Crash Frequency like Stark and Tankt. We also listen to a lot of 80's music and noise, like Converter, Navicon Torture Technologies and Haus Arafna.

How does a usual and powerful ANGELSPIT gig look like?

Zoog: Two very angry people jumping around playing with vocoders and theremin, making lots of noise with effects units. Sometimes we have background visuals, sometimes we have big backdrops, sometimes we feature freaky dancers. It's all about anger, chaos and energy.

Destroyx: We also have a large merch stall, featuring our medical inspired range of accessories and the usual items like CD's, pins and arm bands.



The dream ANGELSPIT gig with the ideal crowd, tech and visuals. Describe it!

Zoog: TECH: Lots of stuff on fire.
VISUALS: Large robots which move through the crowd spraying blood on people (thinks Survival Research Labs). In an adjoining room, there would be performance art before the show, with an art exhibition adorning the walls.
LOCATION: Abandoned medical research facility. It would be like moving through a horrific movie set.
STAGE: More fire. Lots of modular synths (not on fire), very fucked up visuals, 10 piece band (lots of drummers and percussionists). Japanese Butoh dancers.
...plus some more fire.

Your first material, Nurse Grenade is a powerful, noisy, anger- and idea-filled EP. You decided to release it on your website complete with remixes by and to the Crash Frequency bands (CF being the definitive Australian goth/industrial band collective) in MP3 format. Why MP3 and not releasing it via the official, legal and financial way?

Zoog: It was the easiest and fastest way to get the music out to people. If you can't afford it you can download it for free. If you want to buy it, you can do so off the website or at a gig.

As a band and part of the music industry, what's your opinion about MP3 and file-sharing? Is it good, bad or somewhere in between? Do you use file-sharing programs to check out bands or find new music? Is downloading and sharing a maintainable method for getting in contact with music?

Zoog: We encourage people to share our music. We often send CDs to people who have no credit cards and tell them to copy it and give it to their friends. We're at the position where we don't do this for a living, so we can afford to give our music away for free. On the other hand, there are some bands who make an entire living out of music, so they can't afford to give all their away for free, so if you want to support them- buy their CD! If you want to support us, SHARE OUR MP3s!!!
Destroyx: We are not trying to make money out of **Angelspit**. We are trying to make a statement. The more accessible the music is, the more people can gain insight and enjoyment from the music. I love file sharing personally, and have found it to be a great way of finding rare and interesting music which you can't find in music stores. People don't make mix tapes anymore, they swap entire music collections.

Your evolution is coming to phase two with your album called Krankhaus. What is there to know about it, what's the concept, who did you work with on the album, what about its distribution?

Zoog: **Krankhaus** pushes the ideas of extreme decadence and the lengths people go to, in order to obtain entertainment. In the conceptual artwork we created a time period inspired by post WW1 Berlin – with

its extravagance and depravity. The characters of the imagery see the human body as a canvas for entertainment.
Destroyx: At this stage, we want **Krankhaus** to be an independent release, but will be seeking international distribution. Musically the album will be extremely clangy industrial with a noise influence and a dark pop edge. **Nurse Grenade** used a lot of prominent percussion. **Krankhaus** incorporates this feel with a lot more big, fat modular synth lines.
Zoog: There is a lot of bass.

You are part of Crash Frequency, a collective of Goth/Industrial bands. How does collaboration take place, what do you share and what does CF give you what you'd lack without participating in it?

Zoog: Support and encouragement. We share contacts and help each other get exposure to DJs, radio stations, record labels.
Destroyx: We often have gigs together, remix each other and release compilation CDs.

What is there to know about the Australian G/I scene? How huge is it, what are key cities and venues, what are the styles and bands (both local and non-local) that are currently adored? What about local talents?

Zoog: To find out what's happening in the G/I scene, check out a website called **Australiangothic.com** - It has all gigs and news for all states, including New Zealand. Sydney and Melbourne are the main cities with the most clubs and gigs, which is understandable considering they both have populations of 4 million people. Brisbane, Hobart, Perth and Adelaide also have vibrant underground scenes.
Destroyx: Bands to check out: Tankt, Ikon, Angel Theory, The Chrystalline Effect, Lux Voltaire, basically all the other bands on **CrashFrequency.com**. Stylistically, Australian Goths are very adventurous with clothing, and are extremely innovative dressers. People aren't afraid to try something new here.

DestroyX, you are not only doing ANGELSPIT but also actively doing HairSurgeon, an extreme extensions business. How did the idea spring up? How many people are working with you on the project?

Destroyx: **HairSurgeon** consists of Head Surgeons: Zoog and Destroyx, Matren Vulpy and Nurse Wendy. It started out by doing hair for ourselves, but through selling hair over the web and locally it has become a full time job. Most of our sales are for Europe and USA.

How much do you intertwine with the model industry? Which more famous scene-related models and photographers would you like to work with and why?

Destroyx: I don't consider myself to be a model in the conventional sense. However it can be fun to create dark and fucked up imagery with artists and photographers. All girls in the alternative Gothic scene seem to be models and suicide girls now days – I'm not like that. That seems to me to be a commodification of the female body in a particularly conventional manner – it's not overly expressive of self empowering. Having said that I did enjoy working with photographer **Helen White** (Oyster, Vogue, Cream Magazine) on the **Krankhaus** photo shoot and look forward to coming up with more conceptually interesting photoshoots in the future. I'm also very interested in styling and concept driven photographs, and perhaps will dabble in those areas in the future. My favourite scene photographer at the moment is **Nadya Lev** (**nadyalevphoto.com**), and maybe one day I'll have the pleasure of working with her!

With bands like Ayria, Unter Null, Pzychobitch and Angelspit as well, the girl factor is rising in the industrial scene. Please comment.

Destroyx: Fuck yeah! The industrial scene used to be very male orientated, and in some aspects, still is. To me, the male voice represents the machine and the female voice represents the soul and the emotive nature. The 'angry male' vocal can sometimes become a formulaic cliché, yet an angry female vocal can be very chilling.

Besides Angelspit, HairSurgeon and CF, what do you do in your 'normal' life?

DestroyX: I'm a full time design student at university.
Zoog: I work on websites for bands and also help out with AustralianGothic.com.

What are your plans for 2006 and the years beyond? Any chance for a European tour to rock the riot crowd?

Zoog: FUCK YEAH! We will be spending 2007 in Germany and 2008 in London and we will be playing as often as we can.
Destroyx: We are extremely excited about touring Europe and have heard awesome reports about the European scene.

Any plans for a video clip sync'd to any of your tracks? Fuck Fashion or Head Kult would really stand out with even some freaky and talented Flash animation or some frantic black-and-white fast-forward brash nightmare like a Shozin Fukui movie.

Destroyx: We have some horrifying videos in the works for **Krankhaus**. They will be extremely disturbing.

What would be the movie ANGELSPIT would to a soundtrack to?

Zoog: **Tetsuo** (1988) which is directed by Shinya Tsukamoto.

Finally, what message do you send to the DOSE readers?

Destroyx: Thank you to all the readers for your support and listening to our music. We're looking forward to meeting you when we tour in 2007. We're very excited about the new album, and can't wait to share it with you in mid 2006. Make music, make videos, make zines – get active!
KRANK IT UP!

Goteki



Pioneers of cyberpunk-fashion-electro-turned into revolutionary electro punk rockers, GOTEKI is right after an album release and their biggest gig so far that took place on the boards of an exclusive venue: the Artemovsk 38 vessel, located at Budapest, Hungary.
We've gotten hold of Ross Tregenza alias Sneaky to talk to us about the new album entitled Revolution and some more..



The history of Goteki begins with SEGA's futuristic racer, Wipeout 2097 and a band named Sneaky Bat Machine. How do these two collide and what is the basic history to know for starters behind Goteki?

Ross: Ok, here's the short version so that I don't send you all to sleep! We started somewhere in the mid nineties as Sneaky Bat Machine, which was a bizarre cartoon gothic band - it was great fun but pretty limited in scope in the long run, you can't spend your whole career singing songs about bats!
Around 2000 we decided it was time to change. We wanted a cool sounding name with a futuristic feel but didn't really mean to much, so that we could give it its own meaning.
Goteki was perfect, and I'm still happy with the choice. My favourite band names have always been the abstract sounding ones - Photek, Aphex Twin, Supercollider - stuff like that.

Your latest album Revolution is out on Alphastar Records. How do people react to the fact that you're less cyber and more synth-punk in style and in general what do they think of the new Goteki?

Ross: It's been recieved in a very different way to previous albums. Previously, Goteki has been a band based on the 'right now' factor - repeating lyrics and hooks and lots of gimmicks. This was something I wanted to get away from and start working on more substantial, mature arrangements - I guess thats just a natural progression. So now, instead of an immediate 'yes' or 'no' reaction, to the album, people are taking some time and digging into it, and I think in the end this means the newer stuff has a lot more depth of personality. I hope so anyway!

What made you change the Goteki genre, the lack of Cyberdog clothes and going for the live guitar sound?

Ross: I'm really proud of how involved we were in the whole 'cybergoth' style of music, but I'm also really pleased that we've moved on as a band. There's nothing I hate more than a band who find a succesful formula and stick with that forever - it's cheap, lazy and insulting to the fans.
The lack of Cyberdog clothes, well that just ties into the album style. With Goteki O/S, we had a futuristic cyber image so we have stage clothes to go with that. For Revolution we have underground revolutionary-military kinda style so we wear clothes that tie into that. The next album is starting to develop a visual style too, so expect new clothes in 2006! The live guitar sound is another step in our live music evolution. We try hard to put on the best show possible and find a good balance between presenting as much music live as possible, and also entertaining the crowd - you can never do both as much as you want! With guitars, you get to express yourself a lot more live, which means you don't have to watch a few geeks standing behind some synths looking bored for an hour!

The album was accessible to certain people way back ago who received download links. Weren't you afraid about your digipack sales? Do you have such a loyal fanbase that they buy your records even when they can download it?

Ross: Nah, clashing with the download hasn't been a problem. In fact, the CD release of Revolution was prompted by fans emailing me asking for me to release it. It seems that although we're in a very digital age, people still like to have the CD product, and I can't blame them. It's still nice to have something to hold onto, and artwork to look at. Plus the digipak is SO pretty, I'm very proud of it!

Speaking of the digipac, the cover features adult model Veronika Zemanova with an AK47, she also shows her vocals on the Kama Sutra track. How did you hook up with her and how was the co-operation going on?

Ross: I did some remixes for her a few years back (but her CD never came out, which is a shame). I stayed in contact with her management, and they let me use her vocals on my album, which was cool. Fits nicely.

INFOSTRIP



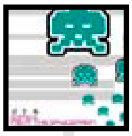
GOTEKI

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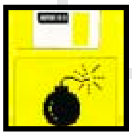
RELEASES



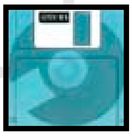
REVOLUTION [2005]



FIGHT THE SAUCERMAN [2001]



O/S CORRUPTED FILES [2004]



O/S [2002]





I think she's retired from the modelling world now, which is a real shame. She's hot.

You did remixes for bands like Zoot Woman, Seize, Psyche or Icon of Coil. Who are the bands you'd like to work with and be reworked by?

Ross: Hmmmm tricky - I'd love to remix somebody in a very different field, like Willie Nelson or Hank Williams Jr. Anything far away from what I do, so the clash of styles would be interesting. As for people remixing me, I guess anybody who really takes the song out there, like Squarepusher. Or Stuart Price (of Les Rhytmes Digitales, Zoot Woman, and Madonna's new album), he has a great sense of arrangement and timing.

This year you also joined oldschool wave idol Visage on guitars. What's it like to work with Steve and does this new experience give you some extra kick to work with Goteki?

Ross: It's been great, a really really cool time. Steve's a wonderful guy, full of crazy rock n roll stories and a lust for life. All the guitar playing in Visage has made me aware of how you can fit guitar into electronic music without having to be full on rock. These days I really enjoy layering on extra guitar when a track is almost done, it gives more of a human vibe that makes the music less alien.

Who is the best remixer in your opinion and why?

Ross: Stuart Price, definitely. He does what a good remixer should do - finds and distills the best elements of a track and plays them up, and then adds some cool beats. His remixes always sit well on CD singles, as they work as a dancefloor compliment to the main track, but at the same time don't step on the toes of the original version.

For all the rookies, what is there to know about the UK industrial/electro scene, top bands, organizer groups, places to visit, fests to check out?

Ross: Hmmmm don't know. It's a funny time in the UK. There used to be a scene, but it's a little scattered now. I prefer the more adult, fringe elctro scene these days. The music that's grown out of gay clubs and the tech-house scene, then mixed with garage rock and geek indie. I think it has a lot more to offer than the EBM scene. I think things went wrong with the EBM scene when a small group of bands suddenly started doing so much better than the rest (as in APB, Covenant, IOC, etc.). All the other bands became jealous of the success of these few, and started emulating them, and the scene became stupidly safe and conservative. That's in no way a dig at those succesful bands though, they're all very talented and I think it"s great that they all keep pushing into new directions. I just other people would do that too!





AYRIA REMIX CHALLANGE - **SELLING REBELLION** (140 BPM)
Re-do, re-work and re-form one of Ayria's latest tracks off her newest album Flicker. No preferences in remix genre. Top three tracks will be featured on ayria.com.
DEADLINE: 2006 March 31st





AUTO-AUTO REMIX CHALLANGE - TOTEM EP
Swedish SAMA-nominated two-man project releases their complete EP TOTEM for remixing sessions, staying in the 120-130 BPM area. Ideal for futurepop and stompy electro remixes.
DEADLINE: 2006 March 31st



GOTEKI REMIX CHALLANGE

GOTEKI is releasing five tracks to be remixed off their latest album Revolution. Not too many YanYan vocals inside but her short vocal samples are still a treat! The loops crave some real heavy floorfilling layers, y'all!
DEADLINE: as long as it's on

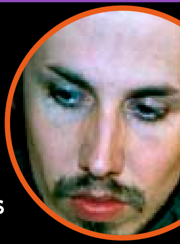




NINE INCH NAILS REMIX CHALLANGE

Trent Reznor grabs for your remix-ing throats again! After releasing The Hand That Feeds in Garageband format and seeing the amount of success that caused, Trent offers the public Only, the new single material. In four different formats.
DEADLINE: as long as it's on

THE CHAIRLEG OF TRUTH with ROSS TREGENZA!



PC or Mac?
Mac. Although the difference is getting smaller.

Retro SHMUPs or Doom 3?
Timesplitters!

Coffee or tea?
Coffee. I wish I drank tea though, it's funny because it's so English.

Substance or style?
A lot of both.

Jet Li, Jackie Chan or Tony Jaa?
Not my thang. I like my Asian cinema ultraviolent but laid back.

Livejournal or Myspace?
Both, sadly! God help me!

God, Allah or Buddha?
None for me, but I don't piss on other people's beliefs.

Analogue, digital or physical modeling?
Analogue all the way! Dirty filthy power!

Black, white or greyscale?
Grayscale - nothing in life is simple!

Internal, external or combined force?
Internal, learn about your own strength! Grrr!

WGT, Infest or Convergence?
InFest - I love it, it's like electro-Ibiza!



INFOSTRIP

COLT

FORMERLY KNOWN AS
LIVING WITH EATING DISORDERS
COLTMUSIC.CO.UK



RELEASES



THESE THINGS CAN'T HURT YOU NOW SO THROW THEM IN THE FIRE (LP)
THE VERY LONGEST TITLE IN SHOEGAZING HISTORY

UPCOMING GIGS

25TH MARCH - CLUB BOHEMA @THE BUFFALO BAR, LONDON
4TH APRIL - 12 BAR CLUB, LONDON
5TH APRIL - MIXING TIN, LEEDS
6TH APRIL - THE DOG & PARROT, NEWCASTLE
8TH APRIL - THE HOBBIT, SOUTHAMPTON

London boils with a new kind of emotion, a cold and glaring captivation rushing from the heart of Andrea Kerr, Jared Hawkes and Mark Bishop, better known as COLT. Our London representative, Cybered grabbed Andrea to bring her to the shoegazer rock massif.

I understand you've been in a quite infamous band in the past, called Living With Eating Disorders. What made you quit and form the new band, Colt?

Andrea: Well, I didn't really quit and Colt partly is from LWED, Jared stayed and two of us does the writing of music/lyrics in this band too. We wanted to finish off the whole LWED thing, it was infamous of my random public self harming that many people found quite offensive, also people kept asking me about my weight and if i had eating disorders or not... it wasn't pleasant as you can imagine...:)

But you still do cut before going on stage, don't you?

Andrea: Oh you spotted the bandages on my arm at the gig, didn't you? I do usually cut before going on stage. I'm a really anxious performer, if I can't release the stress before going on stage the I'd just pass out once i'm actually on it. Lame I know.

You do mention selfharm in your songs quie a lot too, aren't you concerned about triggering memories or feelings towards SH, especially amongst your teenage crowd?

Andrea: I can only hope we don't... But I DO think it's important to talk about this issue, when you're young and cut, noone tells you it's okay to do it and you end up feeling guilty... it souldn't happen.

Kept listening to your new album, These Things Can't Hurt You Now So Throw Them In The Fire (the longest title in history) and I got the impression that it's one of the best produced debut album I've heard for a long time.

Andrea: Thanks dear! You wouldn't think that it was partly produced in the comfort of our home, would you? Of course we've been very lucky to have John Fryer for producer. He worked with names like Nine Inch Nails and Cocteu Twins in the past and you can strongly feel his professionalism through the record.

Great! Just like the rewievs the album got! How does it feel like being compared to Kate Bush and Beth Gibbons?

Andrea: Hmm... like you said; GREAT! haha! I am absolutely honoured to be mentioned on their level, but i'm still pretty much getting used to it, all the things happening to us just seems so fast and surreal. I can't even believe people actually like the music we play and they listeing to it at their homes and stuff. I know it sounds funny but it's a really weird chain of thoughts.

What are your plans for the future?

Andrea: I hope we produce many albums, strong ones, ones with loads of emotions.

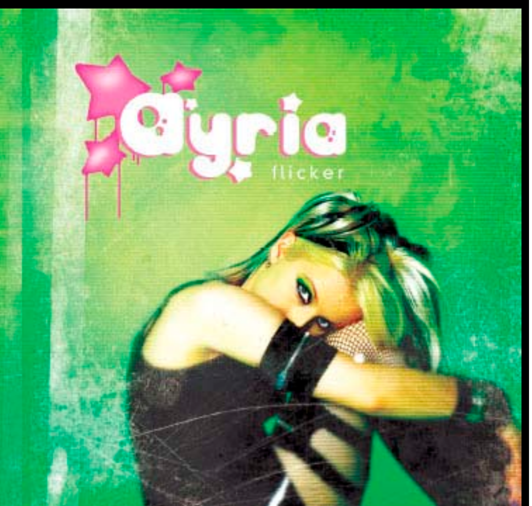












Two releases in the same year. Vocal skills unbroken and developing and a voice that can't be mistaken for anybody else. A surprising new album out on Alfa Matrix. Yes, we're talking about **Jennifer Parkin**, probably better known as **AYRIA**. We exchanged a couple of e-mails with her to get to know the circumstances of Flicker's making and a couple of other topics you wouldn't want to miss.

All in all, both personally and musically, what are the most important things that you remember when thinking back to 2005? What are the best moments, albums, movies and books of this year, who are the coolest persons you love remembering to?

Ayria: 2005 started off very busy but on a more private and personal level. I went to work finishing up the demos that I had been working on in 2004 for **Flicker**. I joined forces with co-producer Joe Byer (who also has his own project v01d) in late December and we stayed completely dedicated working straight from January to June to get everything done. In that time, the **My Revenge On the World EP** was released and at the end of May, we traveled to California to play a big show with Psyclon Nine and The Azoic. The summer was quiet and we took a bit of a break preparing for Ayria's UK debut in September. That was an amazing trip. Then Flicker was released on October 10th in Europe and December 6th in North America and the fall was a whirlwind of shows and touring. We played with Front 242 in Montreal, we went back out to the West coast and did a tour there to end a very productive year. **As far as other media like books and films**, I didn't actually get to read as much as I would have liked to. I read a lot of murder/detective novels (a guilty pleasure of mine). I read the Da Vinci Code which was pretty good. For films, I loved this one film called The Descent and for CD's, I discovered I AM X as a new favourite. Rotersand's latest album was great and so was the new Depeche Mode and Fischerspooner. As far as coolest people met: Psyclon Nine (especially Eric who I became close friends with and who became one of my live West Coast keyboardists), The Azoic were super nice people, System Syn (whom we toured with out West). There's really just too many to list here. I love meeting people so it's a definite highlight and bonus to touring.

Your new album out on Alfa Matrix, Flicker, is girly, pumping, loud and refined both in its sound and energy. What changed inside you between Debris and Flicker?

Ayria: The biggest and most obvious change is that I didn't work with Shaun Frandsen of Glis this time around. I really wanted to write my own songs. I knew it would be a risk and a change but it was worth it to me to develop myself further and see what I was capable of doing and learning. Industrial and electronic music is supposed to be about experimentation above all in my opinion so that's what I was doing, experimenting with new ideas and taking new directions. I'm not sure that the next album will be done in the same way either. I liked working like this but my main passion is still for vocals and collaborating with others helps me bring out melodies I wouldn't normally think of. Basically, I don't like repeating things. I'm excited for the future as I think my vision of what I want to do is getting clearer.

You previously mentioned that you work with Cubase and Reason. What are the (are there any?) smaller add-ons, soft synths, etc. that you use? What are those feature that you miss from these softwares? (Yes, customer service to the rescue!)

I will give you the list of the technology behind Flicker. Joe and I were lucky and had a long list of tools at our disposal.
I actually only owned the Nord Lead 2 myself and I don't have a preference between soft synths or hardware as long as we could achieve the sound I was looking for but here's what we used:
Software: Propellerheads Reason 2.5, Cubase SX , Logic Pro 6 and 7, ProTools PT|HD3 (Version 6.x) with **plug-ins** by Waves, McDSP, Eventide and Bomb Factory, **soft synths** by Arturia, Native Instruments, Korg, VirSYN. **Hardware:** Nord Lead 2, Korg MS2000r, Yamaha CS6r, Waldorf microQ, Access Virus, TC Powercore, Technics WSA1r, Line6 PodXT

Why did you hook up with this scene? What does this genre give you in terms of self-expression and belonging that all the others cannot?

INFOSTRIP

AYRIA

WWW.AYRIA.COM

RELEASES



FLICKER [2005] THE LATEST ALBUM, VARIED FROM GRUNGE TO RIOT GRRL ELECTRO. FOR THE WHOLE WEEK.



MY REVENGE ON THE WORLD [2005] A GIRLY KIND OF REVENGE ON THE SCENE. NOT THE KIND OF NOISE THE NAME WOULD SUGGEST...



DEBRIS [2003] A DEFINITE YES AND A STOMPY DEBUT FROM THE WONDROUS VOCALS OF EPSILON MINUS.



Ayria: Well, I've always been into industrial and darker underground music. I got into it because it was so raw, deep, emotional and offered something that mainstream music definitely lacks. I loved the experimentation of it all. I also love the fashion and that I could dress how I wanted to and no one cared. I like the dramatic. Now I create music and try to carve out a space for myself to experiment within. I actually don't consider myself "Goth" because I don't listen to much Goth music.

More and more artists appear on community sites like LiveJournal or MySpace. How did that change your social interaction - more time writing emails, avoiding stalkers, good networking or on the contrary?

Ayria: I have a few stalkers (hahaha!) LiveJournal let me get closer to people and have that interaction. My LJ name isn't Ayria since believe it or not, was already taken, but I've been on there for years. I joined MySpace just over a year ago and the friends increase exponentially and it's a great way to promote your band but you definitely don't connect with people as much as you can on LJ. Unless I'm using it wrong. I do get a lot of emails and I get really frustrated that I can no longer answer them all! That was so important to me from the start as the people that like my music are the most important thing to me but it's just become a bit overwhelming and would take all of my time to get back to people unfortunately.

You mention an Ayria video shoot on your LJ dated to November 2005 - which I believe is for My Device - how is that progressing? The video, as far as I know, includes martial arts scenes.. how are your "mad kung fu skills" developing? What style of martial arts would you choose if you had to stick to one based on your current stamina, health levels and personality?

Ayria: I'm pretty energetic actually but that one full day during the video shoot, we had to do this choreographed stick fighting and the next day I was so sore, I couldn't walk! I love the empowerment that martial arts made me feel and I would love to be able to kick ass but I'm more into other forms of exercise such as rollerblading, cardio/step classes and dance. As far as the video for My Device, we have one more shoot that's supposed to happen this February and then editing will begin. It got delayed when I had to go out West to tour in December.

Which is the movie you would like to have at least one Ayria track on its soundtrack? If you could make -as in write and direct or even act- a movie of absolute Ayrianess, what would it be like?

Ayria: Wow! What a crazy question! I love it! I think it would be about a female main character who's lonely, isolated yet as powerful as any man out there. Actually, maybe she's part cyborg to take away a bit of her human qualities. And maybe she's in a band! Ok, now this is sounding like the My Device video. But I think there would have to be not only fighting scenes full of revenge but also a love story and a social aspect. Ok, maybe it sounds quite typical and I'm not sure if anyone will go see this movie as they'll probably cast someone I can't stand as the lead but in my head, this movie is awesome! ;)

If you could choose one and only one performer or band from any period of musical history, who would you work together with?

This is just much too difficult a question to ask. I respect so many artists and bands and they each have given me something different in my life and add to my list of influences.

There could never be just one! I also like way too many styles of music so I wouldn't even know where to start! I guess if I could have been part of any band through time, I guess I'd love to sing for Depeche Mode, perhaps worked with Nitzer Ebb, maybe have Trent Reznor do music for me to sing on, Front Line Assembly too! The list could go on forever!

If there was only one thing you could teach to the younger generations of this age, what would that be?

Ayria: Oh god, I really don't want to be a role model! But I guess I'd tell them that if you got into this genre because of anger and a self/world hatred, things do get better in life and you will develop a better sense of self. If you got into this genre for the music, demand a lot from what you listen too, the genre shouldn't only be about club music but should make you feel and think beyond what mainstream would. I'm not sure that's really teaching people stuff they don't already know but like I said, I feel like a terrible role model. I mean, I look like a deranged pop star that sings about slashing herself! ;)

What plans do you have for 2006 and beyond? Do you have any hidden secret plans about touring Western/Eastern Europe besides a potential WGT gig?

Ayria: My only definite plan is another North American tour hopefully this May focusing on the East and Middle. I would LOVE to go to Europe but it's hard not knowing many people there to set up shows. I've heard that the type of bands more in demand in Europe are the terror-EBM stuff so since I don't fit that mold, it's probably more difficult to get gigs. But I could be wrong. I really hope that by this fall, I'll be able to set some shows set up though!

Finally, do you have any message to broadcast to The Dose readers?

Ayria: Just that I love you for reading all this and still liking Ayria and that someday, I will take you all out one by one and have my revenge on Europe! ;)





THE CHAIRLEG OF TRUTH
with JENNIFER PARKIN!

God, Allah or Buddha?
No comment. I'm definitely a spiritual person though but it's personal to me and me alone.

Windows, OS or Linux?
Windows because it's what I use. I'm aware of the limitations.

Analogue, digital or physical modeling?
ANALOGUE!! Enough said.

Black, white or greyscale?
Haha! I like striking colours and contrast so I pick black and white.

Internal, external or combined force?
Internal forces (gravity, electrical forces intrigue me more than applied forces.)

Jet Li, Jackie Chan or Tony Jaa?
Tony Jaa in Tom-Yun-Goong.

MP3, CD or pay-per-download?
Any form as long as it's not stealing.

Europe, Asia or America?
Well, America is actually the country showing Ayria the most love but I also love Europe and I've never been to Asia but I love the culture.

Official site, fansites or community sites?
Any sites that are constructive, that eliminates most forums.

WGT, Infest or Convergence?
I've never been to nor played at any of these so I choose the first one to ask me to play! Haha!

OF FAKE HAIR AND DREADS

Text: Hatemachina
Photo: Skin



In the real world, using the attribute, fake is always used in a pejorative sense. Like... fake ID. In the cyber world, if you dub something fake, you make that one thing even more desirable. Like fake ID. Fake leather.

And of course, there's fake hair.

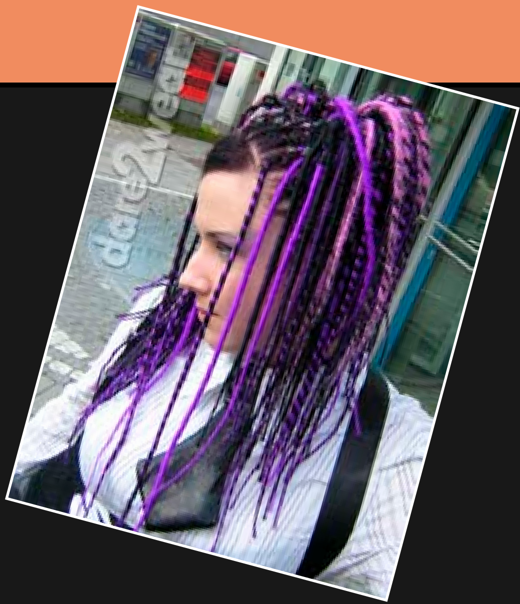
I remember my first encounter with a fake haired person. It happened in a smoky club in London in early 2003. I couldn't take my eyes off the dreads and I have to admit it hasn't changed ever since. I can still spend minutes trying to figure out what I can see in some of those creations.

Not as if it was a new invention. As far back as Egyptians wore wigs too, not to mention the wig fashion of the Georgian times!! But let's not go back that far, the style, the trend was something completely different back then. The wig came back to fashion in the 1950s and 1960s but then it was abandoned in everyday life again. Not wigs, but other forms of fake hair seem to have their peek in fashion nowdays. What we can see nowdays is basically art, a new kind of self expression. But maybe this is the first time, that such an alternative style actually comes from the mainstream. Real human hair extensions are used for lots of different reasons: not enough hair, not long enough hair, wanting colours without the disadvantages of the damages of dying, the list is long.

But we don't only talk about the so-called loose extensions. Synthetic hair, dreads, plastic, foam, wool - that's what cyber fake hair is made of. And really, anything else you can think of. Most common extensions after the loose ones are probably dreads. We can find its origins in africans hair trends. Their hair being hard to manage, it seems to be a good solution to put them into dreads or braids.

First of all, if we talk about extensions, we have to distinguish real human hair and synthetic hair. Monofibre hair were invented by Simon Forbes in 1981 for his use in a London saloon. It became very popular quickly, although there are lots of things you can't do with this kind of hair. Unlike human hair, you can't dye it, you can't curl it etc. But it comes in many colours, many lengths, it's also a lot easier to look after. Most importantly, it's perfect as raw material for dreads or braids.

Dreads seems to be the most popular amongst all extensions in cyber culture. How you make them? Almost as if you would dread your hair. Backcombing, twisting, sealing. Nah... if only it was that easy, we would all be running around in self made dreads. I tried it. First of all, if you're not a professional, it takes too much time to make those dreads. I got bored doing it after 4-5 pieces. Secondly, if you want nice dread but you don't have the patience to practice a lot, as i didn't have, don't even dream about nice and decent dreadlocks. It can go very wrong. Fortunately, there are other people out there with much better manual skills who are ready to take this hassle off your hands.



There's three way you can sport this thing. As falls, as wigs or as temporary dreads. The good thing about all of them is that you don't actually damage your hair and once you get bored with them, you can just replace them with another kind of extension, whenever you want. Obviously, it's a bit of a work to do, but still, much easier, then getting rid of real dreadlocks.

Falls are the best option, if you work already, or you go to a school where extreme hair isn't approved. It's basically a pony tail made out of dreads, and you attach and detach them to your hair as you like. The only disadvantage of falls is being too obvious.

You choose wigs if you want a full head in dreads but can't wear them all the time. If nicely done, it's much less obvious then falls. You can use a wig no matter if you have too short hair, or diferent hair colour, as it won't show at all. Sure, it's a bit harder to make, but it's worth the effort if you insist on having something different. Most of the time you just buy a simple wig in the colour you want and make dreads out of it, or attach dreads to it. Once you learned how to make dreads, it's the easiest way to stand out with different hairstyles every weekend.

If you're free to do and to where whatever you want, the trendiest you can have is braided in dreads. There's so many ways you can put dread in your own hair, i don't want to list all of them. But still, the easiest way seem to be braiding them one by one to mops of hair. There are a few things you have to look out though. If you want a non natural colour, you better dye your hair that colour too. When you braid the dreads and your hair together, your real hair still shows a bit, it can look very disillusioning. Also, some peoples scalps just can't cope with the weight of the dreads.

So if you have sensitive skin by default, it's likely that your scalp will be itching.

Once you have dreads installed in your hair, don't forget to look after them well. YOu do need to wash them, but not as often as your real hair. As it gets really heave when it's wet, try to avoid soaking it in water when you wash your roots, try to tie your hair loosely on the top of your head. When you eventually wash your dreads, keep in my mind it takes long hours for them to dry.

There are ways you can make your hair even funkier. If you really want to stand out, if you really want to be original, you can play around with plactic, tubing and foam, or whatever you find in your cupboard - as long as it's flexible enough to attach to your hair.
You can attach them to dreads, or braid them in your hair directly.
There are more disadvantages to this, though. First of all, its heavy. Also, the best quality of plastic comes from Spain, so it's quite hard to put your hands on it. A popular replacement is rexlace, which is still pretty easy to use and much easier to get hold of.

There's only one type i forgot mention. Fake hair made out of yarn or wool. The advantage of it that it's cheaper, also a lot lighter. You can use it as normal hair, but you can't make dreads out of it. If you want wool that looks like dreadlocks, buy one that looks like that originally. You might want to buy the roving wool which is basically raw wool so you can shape your own dreads from it.
The disadvantage is that it gets really heavy and smelly when it's wet, also wool tend to get themselves mixed up with your own hair so you can't wear them for too long.







So after during my two years in London I learned not to be surprised at anything that I see in terms of harstyles, I'm just surprised to see this style invade Hungary too. I talked to the ultimate Hungarian expert, **Silver Ivy**, who's been creating dreads in the country for over a year.

When did you start making dreads?

Ivy: It's been almost two years now. I started in May 2004, although today I find myself laughing at my first creations. As I didn't have any real help, I needed half a year to experience everything about it. I tried various types of hair and different methods of making dreads.

What kind of hair can you make?

Ivy: I make dreads from synthetic hair, within this I can make solid, swirled, blended and transitional dreads.

How did it come to your mind to start a business like this in Hungary? Weren't you afraid of a possible failure?

Ivy: First I only made dreads for myself, and I didn't even think of being able to sell it here in Hungary. A few months later though I started to receive the first orders from friends and from people who saw my hair on parties or on photos. So I knew it cannot fall through, and I hope it won't in the future either.

Do you have any ideas that you couldn't realise yet, in lack of buyers?

Ivy: I have plenty of those. I'd like to make more colourful dreads, I'm bored of the black and one accent colour combinations. There's not many possibilities for that yet, people aren't tolerant enough here in Hungary when it comes to deviant hair, so my costumers prefer the more simple colour combos.

I would also like to make dread wigs, and plastic, loose and other extensions made of human hair. I hope soon there will be demand too, as for the last three, the conditions are given already.

So how do people react on the streets seeing your creations?

Ivy: The reaction is very mixed. Generally, it is being stared at and I get negative comments quite a lot. On parties these reactiony are much better, I met lots of my future costumers there.

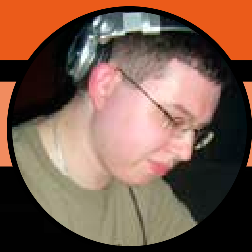
How do you see the future of fake hair here in Hungary? Do you think the market is big enough?

Ivy: I wouldn't call a 'market" those few people who are interested in this kind of hair style. (I only mean dreadlocks, human hair extensions and braids are in fashion for a while now.)
As the raw material is almost impossible to find in Hungary, and it's not easy to get them from abroad either, there's not much space for improvement. I reckon it stays underground for long years.

Check Ivy's Dare 2 wear website here:
http://dare2wear.flux.hu/



LADIES OF HARDCORE



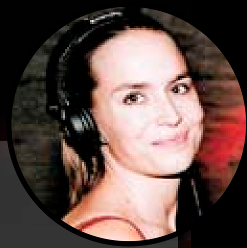


The electronic music fever that broke out in the beginning of the 90's brought lots of genres to life - spawning a few even today. Genres are still born, but the basics of the acidy, trippy, melodic, industrial, popular or breakbeat sounds have already been established. The toughest, darkest, most extreme sound has been marked with the word hardcore in other styles as well (as in hip-hop and metal). This genre has had its greatest impact in the Netherlands, which still is the center of the electronic music hardcore, however big (or small) audience European countries might have.

Because of its toughness many think that hardcore is dominated by men. Its contrast is proven best by the fact that the fair sex is represented stronger and stronger each year. The most prominent female DJ's are: Dana, Daisy, Miss Flower, Korsakoff, Miss Hysteria, Day-mar, Zelda, Judg'Ann.

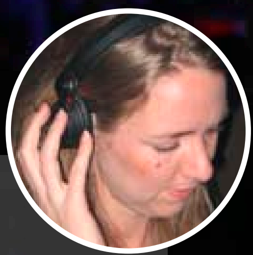
Hell'oh & Mercenary - narg.hu





DAISY (aka **MANDRAGORE**) began her career as a techno DJ in 1998 and now she's one of the most prominent representatives of the industrial sound, not only in her homeland, France but on the whole European ground.





DANA (aka **LADY DANA**) is the Reverend Mother of harder electronic dance music. In 2004 she was ranked #4 on the Dutch DJ Awards Top 100 and thus she earned the honour of being the most popular female DJ of The Netherlands. This was also the year of the beginning of her own label, Danamite, under the aegis of Third Movement.





DAY-MAR



MISS HYSTERIA





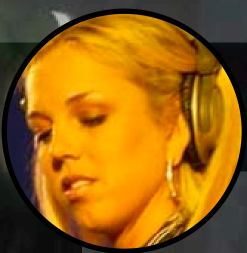


The originally Hungarian, but now Zurich-based **JUDG'ANN** started her DJ carrier in 2003. She passed the great test of rocking the crowd in Vienna in 2004 August and got affiliated with Death Noize Clan. In December she proved her ground before the Hungarian posse at the Gabber Kingdom Offline party. Next March saw her in Germany and only in April did she play in her homeland, Switzerland. Her success is unbroken from then on, playing at De Waakzaamheind in The Netherlands among lots of other parties. She spins at almost all weekends, especially in Switzerland where she's resident at the Braindeath parties.

MISS FLOWER, the favourite female DJ of Switzerland spinned records for almost all nation's posses, her sound is the mixture of powerful basslines and soft, female melodies.

LADIES OF HARDCORE

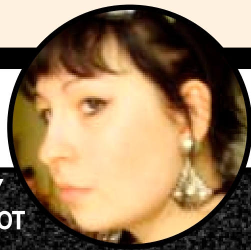




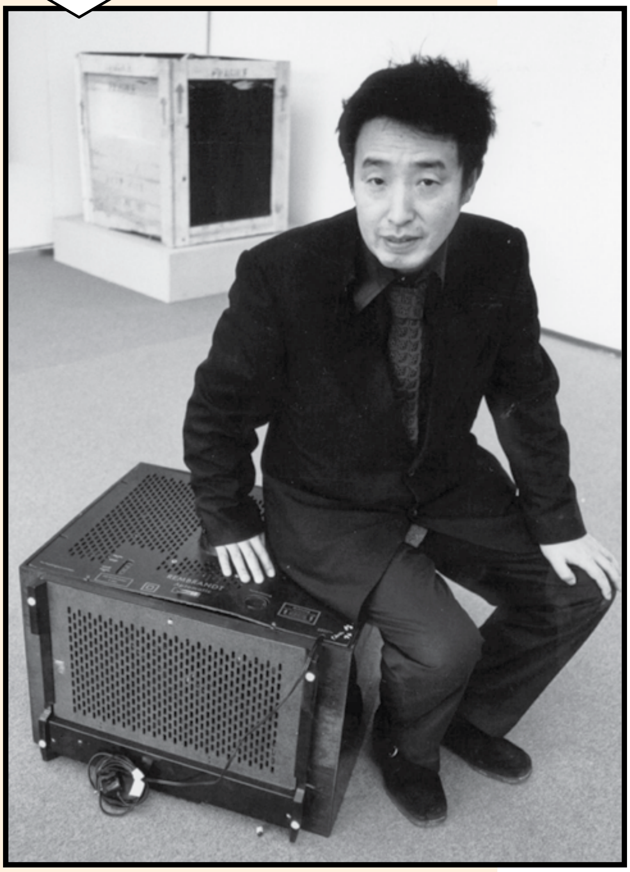


The debut of **KORSAKOFF** in 2004 is almost legendary. People lived with the misconception for years that there is a man behind the name Korsakoff – until the Unleash the Beast PV came out, featuring Korsakoff herself. Success was not waiting any longer and the track – which happened to be the official hymn of Masters of Hardcore 2004 – was on the top of the Dutch charts for weeks. This placed Korsakoff among the biggest names as a beginner DJ and during her 2-years long career she spinned at almost all major electronic music fests in The Netherlands. She's been doing her own label since 2005 which is named after her own unique sounding style named powerrave.

FLUXUS. VIDEO. ART.



AS SEEN BY PLASTICSPOT



There aren't many artists in the 20th century whose work would influence the art of the present time and the importance of electronic art as much as that of NAM JUNE PAIK.

He was born in Korea and currently lives in Germany and in the United States. Consequently, in his art he's looking for the pivotal points and possibilities of the connection of the Eastern and the Western cultures without cease and he chose the electronic media as its main tool.

He was the first to use television in his works in 1963, when he displayed deformed TV images at Galerie Parnass in Wuppertal.

But he did not only use the image of the TV, he also put to use the transmitting monitor itself. That is when the video art (as the concept) was born as a notion for the artistic usage of video devices such as cameras and monitors.

So what exactly is this video art?

The direct prequel of video art could be the acts of Wolf Vostell: he started to work with TV in 1959 and it was this year that he directed his happening entitled „Events for millions" which was a realisation of Panitur TV's work entitled "dé-coll/age".

The first video devices were made by Sony in 1965, although those were only accessible for a selected few, so the greater expansion of video art itself only happened in the 70s. It was around this time that the first video gallery, the Schum TV Gallery opened and the first video journal entitled "Radical Software" was launched in the United States.

With the use of video it is possible to synthetically change and create colours and to make delayed snapshots, and it is not surprising that video artists tend to use these possibilities quite often. It became popular to involve video in actions (actionism) and in performances.

Video art, in the strict sense of word, focuses on the utilization of the new possibilities (direct checking of the image, various electronic possibilities of interfering, reproducing the image on a monitor), therefore the documentation of different art-orientated events (like actions and happenings) does not really fall under the notion of video art.

Real video art aims at creativity; to exhaust the electronic possibilities of the screen, to experiment with various forms of distortion, image altering and image inversion, etc.

Besides Nam June Paik, the most prominent video artists are Peter Campus, Valie Export, Peter Weibel, Vito Acconi, among the Hungarians there are Ágnes Hegedűs, Tamás Waliczky and Gábor Bódy.

It's not only video art that is characteristic with Paik's art as his works are very close to the Fluxus movement. The expression fluxus means „flow" and that is a group of phenomena forming a whole with actionism and happening. Fluxus unites literary, theatrical and artistic manifestations together with the musical and political messages (Paik also experimented with electronic music, according to him music is a temporary procedure and with music he realizes a static state that coheres with zen), so it is not by chance that video artists united video art with Fluxus themes.

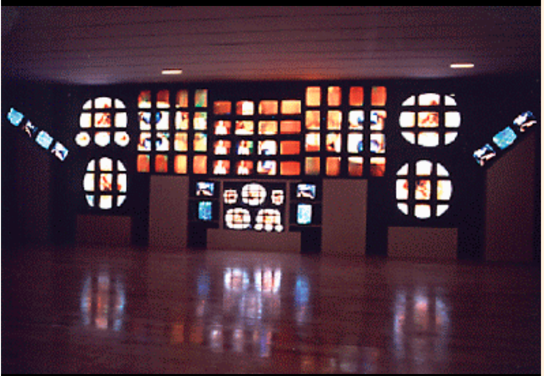
The greatest trait of Nam June Paik's oeuvre is that he's not using television only as a commercial tool of Western civilization but in his art he bestowed it with another meaning: Paik infused technology with Eastern philosophy and Zen Buddhism. According to him, TV is in the same status for the Westerners as the Buddhist altar for the Eastern civilization.



His most famous work is „TV Buddha" (1974), which comprises a Buddha statue, a camera and a TV screen. The Buddha statue is in a closed link with the screen as he's watching his own broadcasted image on the display relentlessly, thus implying continuity and rebirth.



Paik created the following version of this work in the 80s on which Buddha has Paik's face and he's not looking on himself but the candle burning in the empty display.



He built his installation „Passage" from vintage televisions, building a sort of monument, having abstract signs on the TV screens. Paik painted ancient glyphs on the open doors of the boxes, thus creating a summarizing alter of modern and archaic cultures.



Paik realized: there is no unsuperable opposition between the Western and the Eastern way of thinking. He used the Buddhist faith of samsara and reincarnation with the technical tools of the Western civilization.
His further works were proofs for this: he built seas, forests or even starlit skies from screens.

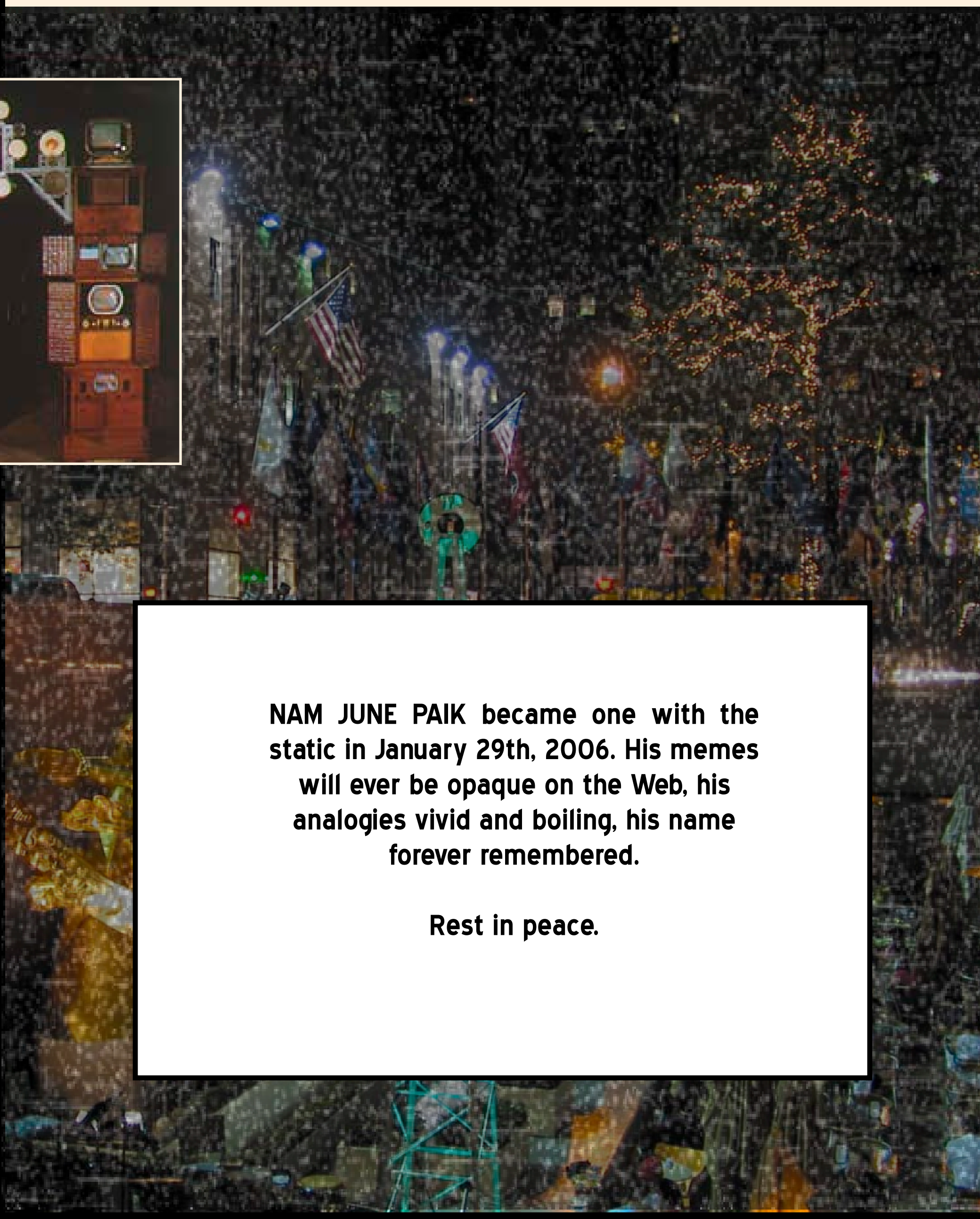


Another significant work was the „Stone of Rosette" in 1995 which copies the shape of the original stone and has three parts likewise – but in the upper section you can find Paik's drawings, in the middle section his thoughts about video, fluxus and art and in the lowmost section the videos of his exhibition „Electronic Highway".

Paik used this work as a sort of „key" as the original stone itself was the missing link to the solution of the Egyptian hieroglyphs.



We can conclude that Nam June Paik is by no chance the most significant artist of video art. Noone was able to visually represent philosophy in such depth with the aid of contemporary tools. His intelligence and creativity is undoubtable, his impact on art is still senseable to this very day.



NAM JUNE PAIK became one with the static in January 29th, 2006. His memes will ever be opaque on the Web, his analogies vivid and boiling, his name forever remembered.

Rest in peace.

OUR FINAL WORDS

AND WHAT ABOUT THAT CRAZY-LOOKING LOGO ON EVERY SINGLE PAGE ?

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WHAT IS IT GOOD FOR ?

1. Download a Shotcode application to your cellphone.
2. Start the application and take a sharp picture of the Shotcode you met.
3. The software will direct your WAP browser to the URL the Shotcode stores. In this case, it will be www.ld50.hu.

CAN I MAKE MY OWN ?

Sure thing! Just check out www.shotcode.com.

IT REMINDS ME OF A FRONT 242 SYMBOL!

We had the very same thought when we first saw it, that's one reason behind using it!

Now, take your camera and grab this:

Thanks for checking out this introductory issue of THE DOSE. We had quite a time doing it and we're busy preparing for the next issue. What we promise are:

-More interviews.
-More magazineness.
-More useful content.
-A completely new design.

Issue #1 will probably see daylight in May 2006. Until that, we need your help. If you read THE DOSE and you have even one word to react to it, please send it to dosemagazine@gmail.com or join the buzz at myspace.com/dosemagazine.

Spread the zine and tell your friends to write us. We will die without feedback.

If you're a band, send us info, promo CDs, press kits, anything we could write on. If you believe you could contribute to the zine, don't hesitate. If you have an article to publish, artwork to show off, photos to brag with or probably you're up to some more serious business - we just might be your lucky day.

We want THE DOSE to get more serious. In case you can help us with business proposals, want to join the crew or just have a couple of ideas that you're willing to share with us for free - please do.

Or just say hi. Things more significant often began this way.



No, no, this not an obituary. it might look like one but in fact, it's a huge thank-you kind of thing.

The zine thanks its existence to Ross "Sneaky" Tregenza of the Goteki crew who's kindly and rockingly hosts the zeroeth issue for us. Without him, we'd still be looking for free webspace providers that have 10k maximum file sizes, half a meg of free space and are only accessible from Cambodia, through a special kind of hacked dial-up that's so fucked up, it's almost legal.

Any tips for permanent hosting?

LD50.HU would be nothing without our server hosting mates, PARDEY.ORG. Almost five years, no hassle. Good job. If you're checking the site from outside Hungary, you might experience some serious lag. That's because of ISP traffic settings for foreign countries. Pfrzt. If you need some info, any info on us, drop us a few lines on the email address above and we'll be more than happy to answer.